



Royal
Academy
of
Music

P

rospectus
for entry in
1998



Honorary Membership of the Royal Academy of Music is conferred upon distinguished musicians who were not former students of the Academy.

Former Honorary Members have included:

Licia Albanesi	Jenny Lind
Claudio Arrau	Franz Liszt
Benjamin Britten	Witold Lutoslawski
Pablo Casals	Felix Mendelssohn
Alfred Cortot	Olivier Messiaen
Ernö Dohnányi	Ignacy Jan Paderewski
Tito Gobbi	Francis Poulenc
Giulia Grisi	Serge Rachmaninov
Jascha Heifetz	Pablo Sarasate
Otto Klemperer	Richard Strauss

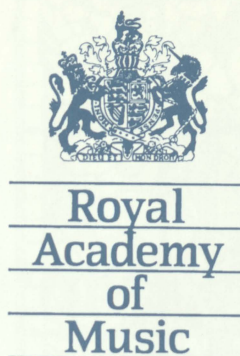
Amongst present Honorary Members are:

Thomas Allen CBE
 Victoria de los Angeles
 Sir Malcolm Arnold CBE
 Vladimir Ashkenazy
 Dame Janet Baker CH
 Lady Barbirolli OBE
 Daniel Barenboim
 James Blades OBE
 Pierre Boulez
 Julian Bream CBE
 Alfred Brendel
 José Carreras
 Riccardo Chailly
 Nicholas Cleobury
 Michael Collins
 Imogen Cooper
 Sir Peter Maxwell Davies CBE
 Andrew Davis CBE
 Sir Colin Davis CBE
 Alicia de Laroccha
 Dietrich Fischer-Dieskau
 Derek Hammond-Stroud OBE
 Thomas Hampson
 Elton John
 Anthony Hopkins CBE
 Dame Gwyneth Jones
 Lutz Köhler
 John Lill
 Wynton Marsalis
 John McCabe CBE
 Lord Menuhin OM KBE
 Anne-Sophie Mutter
 Jessye Norman
 Itzhak Perlman
 Andre Previn
 John Shirley-Quirk CBE
 Sir Georg Solti CBE
 Stephen Sondheim
 Dame Joan Sutherland AC
 Sir Michael Tippett OM CH CBE
 Maxim Vengerov
 Sir David Willcocks CBE MC
 John Williams OBE
 John Williams
 Pinchas Zukerman

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Front cover photograph shows Sir Colin Davis rehearsing the Sinfonia and singers for the semi-staged performance of Mozart's Così fan tutte in the Duke's Hall in early 1997.



**Royal
Academy
of
Music**

Patrons

Her Majesty The Queen
Her Majesty Queen Elizabeth The Queen Mother

Instituted 1822
Incorporated by Royal Charter 1830

Principal

Curtis Price AM, PhD, Hon RAM

**Vice-Principal and Director
of Studies**

Jonathan Freeman-Attwood BMus, MPhil,
Hon RAM

Director of the Junior Academy

Jonathan Willcocks MA, Hon RAM

**Director of Finance and
Personnel**

Jan Whitehouse CIPFA, MILAM, MIM

Director of Development

Peter Shellard BA, Hon FRAM

Heads of Departments

Christopher Elton FRAM (*Keyboard*)

David Strange FRAM (*Strings*)

John Wallace OBE, Hon RCM, FRSAMd, MA,
FRAM (*Brass*)

Sebastian Bell FRAM, Hon RCM
(*Woodwind*)

Mark Wildman FRAM, FRSA (*Voice*)

Graham Collier OBE, Hon RAM (*Jazz*)

Terence Charlston MA, MMus, FRCO, LRAM
(*Historical Performance*)

Melanie Daiken MMus, ARAM
(*Composition and Contemporary Music*)

Jeremy Summerly MA MMus (*Academic
Studies*)

Undergraduate Course Tutors

Ruth Byrchmore BMus, MMus

Timothy Bowers BMus, DPhil, ARAM

Postgraduate Course Tutors

Amanda Glauert PhD, BA, ARCM
(*Mus Course*)

Frank Wibaut Hon RAM (*Postgraduate
Performance Course*)

Registrar

Philip White ARAM

Librarian

Katherine Hogg MA, MMus

Estates Manager

Peter Smith GRSM

Financial Controller

Michael Cherry FCCA

Concert Manager

Leyla Günes BA, MA

Academic Year 1998-9: Monday 14 September 1998 – Friday 25 June 1999

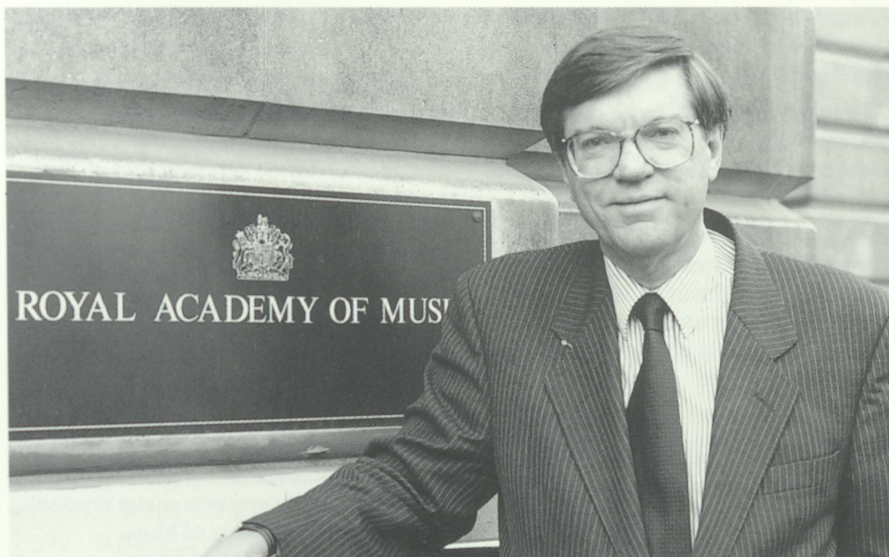
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Competitions Organiser
Academic Registrar
Vocal Faculty
Concert Secretary

Message from the Principal



The Royal Academy of Music has been remarkably successful in producing generations of leading soloists, chamber and orchestral musicians, conductors, singers and composers. However, we have no intention of resting on our laurels: outstanding new teachers are regularly recruited; the curriculum is constantly reviewed and updated, new courses introduced and the latest technology applied; we try to react quickly to – and to anticipate – changes in the profession.

The Academy is a cosmopolitan place, proud of its traditions and proud of its unique atmosphere which is not only warm and welcoming but buzzing with excitement. It is a very happy place in which one studies the whole art of music whilst preparing for the rigours of the profession.

Many prospective students will be faced with choices: university or conservatoire? Which conservatoire? London or elsewhere? I urge you to attend Academy Open Days, try to arrange consultation lessons with our professors, talk to current students, get the feel of the place. We have tried very hard to ensure that this Prospectus accurately reflects what happens at the Academy, but please do come and see for yourself. You will be very welcome.

'Students and Strads', from l-r: David Lasserson, with the Academy's famous 'Archinto' viola of 1696; Nicola Loud, with the 'Habeneck' violin of 1734; Alasdair Strange, with the 'Marquis de Corberon' cello of 1726; Narimichi Kawabata, with the 'Rutson' violin of 1694.

Curtis Price

Curtis Price
Principal

Why study at the Academy?

Britain's oldest conservatoire, founded in 1822 by the Duke of Connaught.

- Next door to International Students' House and widespread availability of accommodation, administered by a dedicated student welfare office.
- Situated in Central London, 2 minutes from the famous Regents Park.
- A diverse and stimulating range of departments: all the traditional instrumental and vocal disciplines, as well as Historical Performance, Jazz, Composition, Commercial Music, Musical Theatre.
- A pioneering and individually tailored B Mus Course which integrates performance and relevant contextual study in realising vocational aspirations. A newly constructed Postgraduate Course which gives students the very best value in obtaining their desired performance goals.
- A student exchange programme with major institutions world-wide.
- Students receive University of London degrees for excellence in performance.
- A special 'English for Musicians' course for students from overseas, including a newly commissioned booklet, *Guide for Overseas Students*.
- A delegated Overseas Liaison Officer to support.
- A full range of Humanities and Arts courses available through King's College London, as well as a Language and Communications Centre.
- An exciting programme of events including a major concert series, blending Academy students with international artists.
- Excellent recording facilities.
- A substantial and world-renowned collection of prestigious stringed instruments by makers including Stradivari, Guarneri, Guadagnini and Amati, available for loan to students.
- A fully stocked library to cater for all student needs, as well as access to King's College and University of London libraries.

- A close-knit student community of 500 students with over 40 nationalities represented.
- Educational schemes which provide students with work opportunities in all aspects of the profession in London and abroad.
- Easy access to the Barbican, South Bank Centre, Covent Garden, English National Opera, St John's Smith Square, Wigmore Hall, and many other locations in which the world's greatest international artists perform.
- A vibrant and helpful Student Union.

The Royal Academy of Music is Britain's senior conservatoire and offers performance training to an international standard reflected in its exciting programmes, pre-eminent teaching staff and successful alumni.

Il s'agit du conservatoire le plus ancien de Grande Bretagne, Établi par le Duc de Connaught en 1882.

- L'Académie est située juste à côté de la résidence internationale des étudiants ainsi que de plusieurs pension toutes gérées par le bureau des étudiants étrangers.
- Elle se trouve au centre de Londres, à deux minutes du célèbre Regents Park.
- L'Académie offre des cursus divers et stimulants, comprenant toutes les disciplines traditionnelles, ainsi que la musique ancienne, le jazz, la composition, la musique commerciale, et la comédie musicale.
- On y trouve un programme d'échange avec d'autres institutions mondiales.
- Les étudiants sont diplômés à la fin de leurs études par l'Université de Londres. Le diplôme "MMus" par exemple est un diplôme reconnu dans tout le Commonwealth ainsi qu'aux États-Unis.
- Des cours d'Anglais pour musiciens ont été développés pour les étudiants d'outre-mer. Tous les étudiants étrangers inscrits reçoivent aussi le "Guide for Overseas Students", guide complet et détaillé sur la vie à Londres et à l'Académie.

- Un professeur fait office d'assistant social pour les étudiants étrangers pour les aider en cas de problème.
- Son cursus "BMus" comprenant outre la pratique de l'instrument, des opportunités de concerts solo et musique de chambre et l'étude de l'histoire de la musique, analyse et autres disciplines théoriques.
- Son cycle de perfectionnement "Postgraduate Course" met spécialement l'accent sur les concerts en public, afin de préparer l'étudiant à une carrière d'interprète.
- Son programme d'événements artistiques comprend une série importante de concerts où les étudiants de la Royal Academy of Music participent aux côtés d'artistes internationaux.
- L'Académie est munie d'excellents studios d'enregistrement.
- La Royal Academy est fière de sa collection d'instruments à cordes: Stradivari, Guarneri, Guadagnini et Amati, qui sont disponibles aux étudiants.
- Une des plus grandes bibliothèques du monde, comprenant des manuscrits célèbres ainsi que l'accès aux bibliothèques de l'Université de Londres et de King's College.
- Sa communauté de 500 étudiants comprend plus de 40 nationalités.
- Les étudiants ont l'occasion de travailler dans tous les aspects de la profession à Londres et à l'étranger.
- Accès facile au Barbican Centre, au South Bank Centre, à Covent Garden, au English National Opera, à St. John's Smith Square, à Wigmore Hall et beaucoup d'autres salles où apparaissent les meilleurs artistes internationaux. Les étudiants de l'Académie ont souvent accès gratuitement ou à des tarifs préférentiels aux concerts d'ensembles célèbres tels que le London Symphony Orchestra, ou le Royal Opera House of Covent Garden.
- Le syndicat des étudiants offre des renseignements et des conseils dans un cadre amical.

英國最古老的音樂學院，1822年由康諾公爵創辦。

- 毗鄰國際學生公寓，並有分佈廣的宿舍，由獻身於學生福利的機構管理。
- 坐落於倫敦市中心，離著名的麗晶公園兩分鐘路程。
- 所有傳統樂器和聲樂訓練，以及歷史上的演奏藝術研究、爵士樂、作曲、商業音樂及音樂劇等等一系列活躍的系科。
- 首創因材施教的音樂學士課程，將表演與為實現職業抱負的有關學習相結合。新設立的研究生課程給為期待獲取表演成就的學生最有益的幫助。
- 與世界上許多主要院校實行學生交換計劃。
- 學生表演卓越者將取得倫敦大學學位。
- 為海外學生特別設立的“音樂家英語”課程，以及新近委託印製的「海外學生指南」手冊。
- 我們有一位委派的海外聯絡官專門協助重要的學術和宗教導師部門工作。
- 由倫敦國王學院提供完整系列的文科和藝術課程，以及一個語言和通訊中心。
- 豐富有趣的活動節目：包括一個大型的音樂會系列，讓學院學生與國際藝術家合作表演。
- 卓越的錄音設施。
- 許多世界聞名的名貴弦樂器收藏品，製作者包括史特拉第瓦利、郭乃利、瓜達尼尼和阿瑪提，可出借給學生。
- 藏書豐富的圖書館滿足所有學生的需要，並可以使用國王學院和倫敦大學的圖書館。
- 一個代表40多個國籍和500名學生緊密團結的學生社團。
- 教育方案為學生在倫敦和國外提供各方面專業的工作機會。
- 方便前往巴比肯、南岸中心、考文花園、英國國家歌劇院、聖約翰史密斯廣場、魏克莫音樂廳和許多世界最偉大的國際藝術家的表演場所。
- 一個活躍和有幫助的學生會。

皇家音樂學院是英國的高等藝術學校，它提供的表演藝術訓練所達到的國際水準，可以從活潑的教學大綱、卓越的師資和傑出的校友中反映出來。

1922년에 코노트 공작이 1822년에 설립한 영국에서 가장 역사가 깊은 음악원.

- 인터내셔널 스튜던츠 하우스를 이웃해 있으며 학생 복지 담당 직원이 여러 곳에 있는 숙소를 전담 취급.
- 런던 중심부에 있으며, 유명한 리전트 파크까지 2분 걸림.
- 다양한 과목이 활기있게 진행됨. 모든 전통적인 악기 및 가장 훈련 뿐 아니라 역사적 공연, 재즈, 작곡, 상업음악, 뮤지컬 등.
- 각 개인에 맞게 짜여진 B Mus 과정을 개설해서 공연 및 연관된 이론 공부를 합병해서 전문 음악가로의 꿈을 실현시켜 줌. 새로 구성된 대학원 과정에서는 학생들이 갈망하는 공연 목표를 달성하는데 최선의 기회를 제공.
- 전 세계의 주요 교육 기관과의 교환학생 프로그램
- 공연 실력이 뛰어난 학생은 런던대학교에서 학위 수여.
- 해외학생에게 특별히 "음악가를 위한 영어" 과정에는 새로 출판된 해외 학생안내서가 포함됨
- 학문 및 개인신상 부서를 지원하도록 해외 연락 담당 직원 채용
- 런던 킹스 칼리지 및 랭기치 앤드 커뮤니케이션 센터를 통해 각종 인문 및 예술 과정 가용.
- 본교 학생들과 세계 예술가들을 함께 동원해서 주요 콘서트를 포함한 다채로운 행사 프로그램 마련.
- 훌륭한 레코딩 시설
- 스트라디바리, 과네리, 과다그니니 및 아마티를 포함한 세계적으로 유명한 고급 현악기를 소장하고 있으며 학생들에게 대여 가용.
- 학생들이 필요로 하는 책을 골고루 갖춘 도서관. 런던 킹스 칼리지 도서관도 활용 가능.
- 40여개 국에서 온 학생 500명으로 구성된 화기에애한 학생 공동체.
- 런던 및 해외에서 각 분야에서 일할 수 있는 기회를 제공하는 교육 계획.
- 세계적으로 유명한 예술가들이 공연하는 바비칸, 사우스뱅크 센터, 코벤트 가든, 잉글리시 내셔널 오페라, 세인트 존스 스미스 스케어, 위그모 홀 및 기타 공연장 출입 용이.
- 활기있고 유익한 학생회.

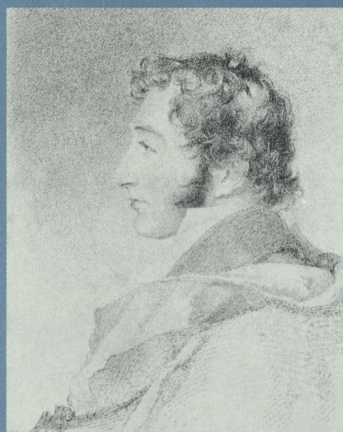
영국의 최상급 음악원 로열 아카데미 오브 뮤직에서 제공하는 공연 훈련의 세계적 수준은 흥미진진한 프로그램, 이미 명성이 자자한 교수진 및 성공한 동문에게서 잘 보여집니다.

1822年にコノウト公により創立された、英国最古の音楽学校

- 校舎がインターナショナル・スチューデントハウスの横に位置し、他にも事業部学生担当課のスタッフにより運営される幅広い宿泊施設有。
- ロンドンの中心に位置し、リージェンツ・パークから2分の距離。
- 幅広く、活気ある数多くの学部：伝統的楽器の全てと声楽。と同時に、歴史的パフォーマンス、ジャズ、指揮、コマーシャル・ミュージックやミュージカルも有。
- 実際のパフォーマンス等が組み込まれている、各個人に合わせたバイオリニア的な学位コース。又、新しく組まれた大学院レベルのコースでは、学生の望むパフォーマンスに達成するための最高のバリューを提供。
- 世界中の主な機関との学生交流プログラム。
- 優秀なパフォーマンスに対するロンドン大学の学位取得可。
- 留学生向けの「音楽家のための英語コース」提供。「留学生のためのガイド」という新しいガイドブックも付く。
- 留学生の学問・生活両面を親身になってサポート。
- ランゲージ&コミュニケーションセンターやキングス・カレッジロンドンを通じて数多くの人間学や芸術のコースが選択可能。
- コンサート等、本学生主催のイベントを通じて世界有数のアーティストと接触。
- 優れた録音設備。
- 世界に知られる権威ある弦楽器の数々が学生に貸し出し可能。ストラディヴァリ、ガルネーリ、グアダニーニ、アマティーの製品など。
- 学生のニーズに答える図書館に加え、キングス・カレッジやロンドン大学中央図書館へのアクセスも可能。
- 40ヶ国以上から集まった500人の学生同士の親密なコミュニティ。
- ロンドンと海外の音楽関係各方面への就職を促進する教育システム。
- バービカン、サウスバンク・センター、コベント・ガーデン、イングリッシュ・ナショナルオペラ、セント・ジョーンズスミススクエア、ウイグモア・ホール等世界の著名なアーティストがパフォーマンスをする会場へのアクセスが簡単。
- 親切で活気ある生協。

ロイヤル・アカデミー オブ ミュージックは英国の音楽学院の先駆けであり、そのプログラムの内容、卓越した教授陣、卒業生の優秀な実績から見ても取れるように、国際レベルのパフォーマンス・トレーニングを提供します。

The Academy's Heritage



Lord Burghersh, the founder

1822 The Royal Academy of Music was founded by Lord Burghersh, at the first premises in Tenterden Street, Hanover Square.

1830 King George IV granted a Royal Charter.

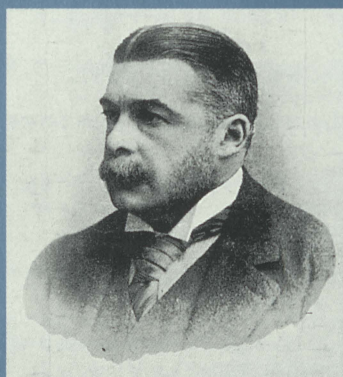
1856 Arthur Sullivan (later Sir Arthur Sullivan) entered the Academy.

1880 The Academy had more than 340 pupils by this time. A system of metropolitan examinations for teachers began.

1911 The Academy moved to new premises in Marylebone Road.

1912 The Opening Ceremony of the Duke's Hall, named after the then President, the Duke of Connaught.

1923 Sir Henry Wood, a former student, joined as a professor.



Sir Arthur Sullivan

1935 Foundation of the Junior Academy.

1946 Thanksgiving Windows (to mark the end of the Second World War) were unveiled.

1951 The Festival of Britain: the Academy's Symphony Orchestra was used for acoustical tests at the newly built Royal Festival Hall.

1953 The Coronation of Her Majesty Queen Elizabeth II: the co-ordination of choral and orchestral arrangements was entrusted to Hugh Marchant and David Martin, both of the Academy.

1961 Sir John Barbirolli, a former student, joined the Academy as Conductor of the First Orchestra.



The Opening of the Duke's Hall, 1912



Sir John Barbirolli



Richard Hickox rehearses the Symphony Orchestra on the day of the Gala Concert to mark the renovation of the Duke's Hall, November 1992

1968

The new Library was opened by Her Majesty Queen Elizabeth the Queen Mother.

1976

The Sir Jack Lyons Theatre was opened in the presence of HRH Princess Alice, Duchess of Gloucester, the Academy's President.

1984

The Academy's first International Composer Festival devoted to the work of a distinguished living composer – Witold Lutoslawski – in his presence. Succeeding Festivals have featured Sir Michael Tippett, Krzysztof Penderecki, Olivier Messiaen, Hans Werner Henze, Luciano Berio, Elliott Carter, Alfred Schnittke and Gyorgy Ligeti.

1985

Her Royal Highness The Princess of Wales became President of the Royal Academy of Music.

1986

An appeal was launched to upgrade physical and support facilities: it reached a total of £4.5 million by 1990.

1991

Introduction of the unique BMus degree course, in conjunction with King's College London.

First overseas orchestral tour, by the Sinfonia, to the Republic of Korea.



The Sinfonietta, prior to leaving for Japan, April 1994

1992

Re-opening of the refurbished Duke's Hall.

1993

The Da Capo Composers Festival, featuring over 60 composers who studied at the Academy.

1994

Introduction of the MMus degree course.

First Orchestral visit, by the Sinfonietta, to Tokyo.



John Williams at the Academy, for the concert of his music in the 1996 Film Music Festival

1996

The British and American Film Music Festival – four concerts conducted by Ron Goodwin, Michael Nyman, Michael Kamen and John Williams.

1997

The Academy's 175th Anniversary.

Introduction

The Royal Academy of Music is Britain's senior conservatoire and one of the oldest institutions in the world for advanced musical training. Since it was founded in 1822, the Academy's reputation for performance and composition has never been more excitingly realised than in the present day. The emphasis of training at the Academy is simple: to prepare students for a successful professional career in music as the demands of the outside world dictate. Making a viable living as a performer or composer requires a versatility and resourcefulness as never before. The Academy offers courses and facilities which enable students to explore ways of extending the musical world beyond its present confines.

The focal point of work is the Principal (or 'major') study and, for a student to thrive, he/she needs a teacher of the front rank. The following pages list the distinguished resident teachers at the Academy, as well as our visiting professors, consultants and 'International Chairs' who visit regularly. We take great care to match the right student with the right teacher (see consultation lessons, page 32). Each faculty also prides itself on delivering orchestral, chamber, 'historical', contemporary, jazz and commercial training at the highest level. In the majority of cases, ensemble playing of every description constitutes a significant part of any professional career. Students are therefore expected and encouraged to perform on a regular basis both inside and outside the Academy.

We seek to develop the talents and aptitudes of all our students as soon as they are accepted. Individual syllabuses are supervised by the Director of Studies, who works closely with the Heads of Studies and Course Tutors on the needs of all students. We also have a professional counsellor who is a member of the counselling team of King's College London. In these ways we are able to monitor the artistic and professional development, as well as the personal welfare, of all our students.

Above all, students enjoy an atmosphere which is friendly and purposeful. As an international community of 500 students, including 150 postgraduates, we flourish in an environment where over 40 different countries are represented. Many students pursue an

exchange programme during the course of study, facilitated by the Academy's close links with leading institutions in Europe, North America and Australia.

Study opportunities

The Academy takes an expansive view of the study of music. Performance – in all its guises – lies at the heart of undergraduate and postgraduate courses, with a range of lessons, recitals, concerts, operas, masterclasses, competitions and a large number of related academic and supporting disciplines, which all enable students to broaden their horizons in an integrated 'university of playing'.

The balanced development of technical excellence, intuitive musicianship and an enquiring mind is central to the Academy's mission of giving every student the best possible chance of becoming an articulate and informed musician. In this way our courses demand that students not only absorb established techniques and attitudes but learn to think for themselves in preparing for a rewarding and productive career – as well as understanding that the study of music and its interpretation are the life-long task of an aspiring artist.

The Academy maintains a collaboration of prime importance with King's College London. The partnership of two internationally renowned institutions allows students to draw on the considerable expertise and resource of each other. This has resulted in two courses unique of their kind, the **B Mus (Perf)** and **M Mus (Perf)**. The Academy also offers a **Postgraduate Performance Course** for the majority of postgraduate students which operates on similar lines (see page 33 for course details).

Professional Faculties

Vice-Principal and
Director of Studies



Jonathan Freeman-Attwood B Mus, M Phil, Hon RAM

*Born in UK. Studied at University of Toronto and Christ Church, Oxford; Healey Willan Scholarship for research and performance, 1985. M Phil in 17th-century consort music and the symphonies of Bruckner. Writer, recording producer, broadcaster for BBC and reviewer for **Gramophone**. Trumpeter – solo recitals, orchestral, ensemble work, recordings and broadcasts. Honorary award: Hon RAM. Academic Studies lecturer, RAM 1988–, GRSM Tutor 1990-1. Artistic Director, 'Purcell at the Academy', 1995. Dean of Undergraduate Studies 1991-5. **Director of Studies 1996–.***

Strings



Head of Strings

International Consultant

Mauricio Fuks

International Chair of Viola Studies

Bruno Giuranna

ViolinJoshua Bell (*Visiting Professor*)

Diana Cummings FRAM

Howard Davis FRAM, FRSAMD, FRSA

Erich Gruenberg OBE, Hon RAM, FGSM, FRCM

Jean Harvey FRAM

Maurice Hasson Hon RAM

Sophie Langdon ARAM

Mateja Marinkovic

Nicholas Miller ARAM

Lydia Mordkovich, Grad (*Moscow State Conservatoire*), Grad (*Odessa State Conservatoire*), FRNCM

Clarence Myerscough FRAM

György Pauk Hon RAM, Hon GSM (*Ede Zathureczsky Professor of Violin*)Simon Standage MA (*Baroque Violin*)Elizabeth Wallfisch (*Modern and Baroque Violin*)

Xue Wei

Viola

Rivka Golani

Martin Outram

Jan Schlapp ARAM (*Baroque Viola*)

Paul Silverthorne FRAM

John White FRAM

Cello

Douglas Cummings FRAM

Lional Handy ARAM

Mats Lidström

David Smith Hon RAM, FRSAMD

David Strange FRAM

Jennifer Ward Clarke Hon ARAM (*Baroque Cello*)

Paul Watkins MA

Robert Cohen (*Visiting Professor*)**Double Bass**

Robin McGee FRAM

Duncan McTier BSc, FRNCM, ARCM

Rodney Stewart FRAM

Harp

Daphne Boden Hon ARAM, ARCM, FRSA

Skaila Kanga FRAM

Osian Ellis CBE, Hon D MUS, FRAM
(*Consultant*)**Classical Guitar**

Colin Downs Hon ARAM

Michael Lewin FRAM

John Mills Hon ARAM

Timothy Walker Hon ARAM

Julian Bream CBE, Hon RAM (*Visiting Professor*)John Williams Hon RAM (*Visiting Professor*)**Lute**

Robert Spencer Hon RAM

Instrument Custodian

David Rattray Hon ARAM

David Strange FRAM

Born in UK. Studied at RAM with Douglas Cameron. Principal Cellist, Royal Philharmonic Orchestra 1973-85, Principal Cellist, Royal Opera House Orchestra 1985-90. Head of Strings, European Youth Orchestra, with responsibility for auditioning and selecting the players. Cello Professor to the National Youth Orchestra of GB, Director of RAM String Orchestra. Jury member of International Competitions. Trustee of Pro Corda, the National School for Young Chamber Music Players and the Chamber Music for Schools Competition. Cello Professor at RAM 1976-. Head of Strings 1997-.

Bowed Instruments

The Academy's outstanding tradition for training string players of the highest calibre is given testimony by the number of principal players in orchestras and chamber ensembles throughout the world. Through a specialist programme of solo, chamber music and orchestral performance, the Academy comprehensively prepares students for a professional career. Masterclasses are hosted regularly, and in the last two years have been given by cellists Steven Isserlis and Robert Cohen, double bassist Duncan McTier, violinists Ida Haendel, Emanuel Borok, Felix Andrievsky, Mauricio Fuks, Ruggiero Ricci, Zvi



Bruno Giuranna, International Chair of Viola Studies, gives a masterclass

Zeitlin, Erich Friedman, Aaron Rosand, Joshua Bell and Igor Ozim, and violists Bruno Giuranna, Rivka Golani and Jerzy Kosmala, among others. The Academy holds a valuable collection of over 200 stringed instruments, including six by Stradivari, which may be available for student use.

Chamber music and string playing are almost synonymous, and the Academy has a record second to none in its formation and training of quartets – thanks largely to the remarkable teaching of Sidney Griller. The current distinguished team of ensemble coaches includes members of the Amadeus Quartet and the Alberni Quartet. Among the well-known string groups formed at the Academy are the Arditti, Alberni, Coull, Hanson, Lindsay, Maggini, Medea, Medici and Vanbrugh Quartets, and the Gould Trio



Rivka Golani (l), viola professor and soloist



Duncan McTier (r), double bass professor and soloist



Gyorgy Pauk, Ede Zathureczsky Professor of Violin

and Nash Ensemble. The prestigious Diamond Chamber Music Series enables students to perform alongside distinguished guests such as Lynn Harrell, Imogen Cooper, Andrew Marriner, Stephen Kovacevich, György Pauk, Erich Gruenberg, Joseph Seiger, Boris Berezovsky and Maurice Hasson.

Harp

The harp has played a major role at the Academy since its inception with such masters as Bochsá, Dizi, Alfred Kastner, John Thomas, Gwendolen Mason and Osian Ellis. In addition to a regular orchestral commitment, harp students study solo and concerto repertoire, and partake in weekly classes where ensemble works for two to five harps are studied alongside orchestral parts and cadenzas. Students continue to compete with notable success in various national and international competitions. Recent masterclasses have been given by outstanding international harpists, including Edward Witsenburg, Kathleen Bride, Alice Giles and Catherine Michel.

Guitar

In recent years the Academy has established itself as a foremost international centre for the study of the classical guitar, with a curriculum that encourages students to reach the highest standards as soloists, ensemble players and teachers. The expertise of the faculty embraces all aspects of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods from the Renaissance to the present day. Regular visitors include Julian Bream and John Williams, and the programme is supplemented by recitals and masterclasses given by artists of world renown, including Stephen Dodgson, Leo Brouwer, Hans Werner Henze and Sir Peter Maxwell Davies. A further highlight is the Bream Prize, adjudicated by Julian Bream himself.



Daphne Boden (r), head of harp



Michael Lewin (r), head of guitar



Howard Davis, of the Alburni Quartet, coaching a student ensemble



David Rattray, Instrument Custodian

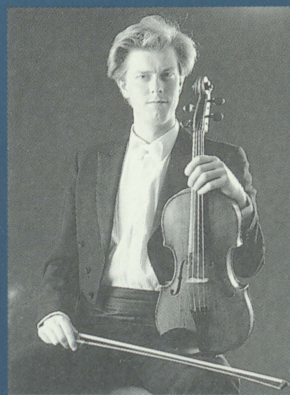
Strings Former Students Gallery



Lesley Hatfield (1986), leader,
Ulster Orchestra



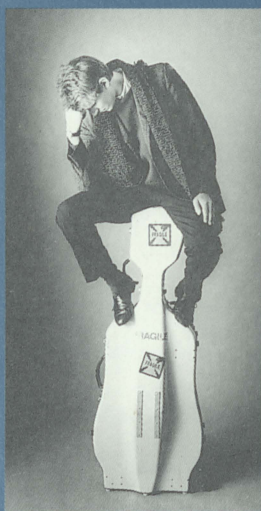
Kenta Matsumi (1994), viola



Christopher Yates (1988), principal viola,
City of Birmingham Symphony Orchestra



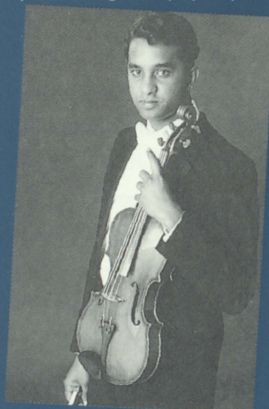
The Leopold String Trio (Marianne
Thorsen, Kate Gould, Sarah-Jane
Bradley)



Paul Marleyn (1991), principal cello, Royal
Liverpool Philharmonic Orchestra



Richard Hand (1984) and Tom
Dupré (1992), guitar duo



Ashan Pillai (1992), sub-principal viola,
English Chamber Orchestra



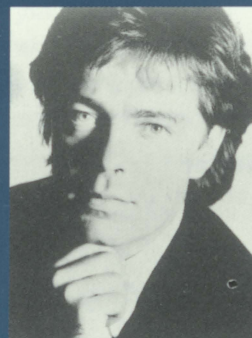
The Gould Trio (Lucy Gould, Martin
Storey, Gretel Dowdeswell, all 1991)



The Medea Quartet (Morven
Bryce, Andrew Storey, Duncan
Ferguson, Andrew Hines, all 1993)



Dominic Seldis (1992), double bass
soloist and chamber musician



Christopher Warren-Green
(1975), leader, the Philharmonia

Woodwind Former Students Gallery

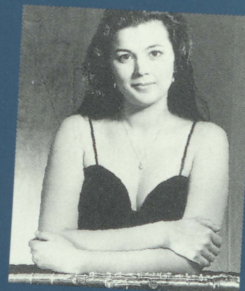
Jonathan Kelly (1991), princi-
pal oboe, City of Birmingham
Symphony Orchestra; profes-
sor Birmingham Conservatoire



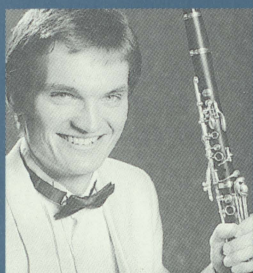
Jennifer Stinton (1985),
flute soloist



Douglas Boyd (1980), principal
oboe, Chamber Orchestra of
Europe, and Academy Professor



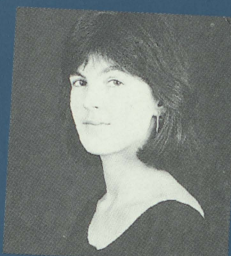
Emily Beynon (1991), principal
flute, Royal Concertgebouw
Orchestra, Amsterdam



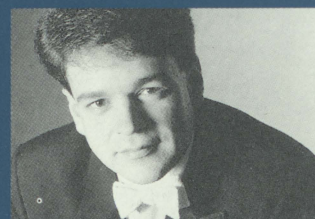
John Bradbury (1991), principal
clarinet, BBC Philharmonic Orchestra



Robert Plane (1992), principal
clarinet, Northern Sinfonia

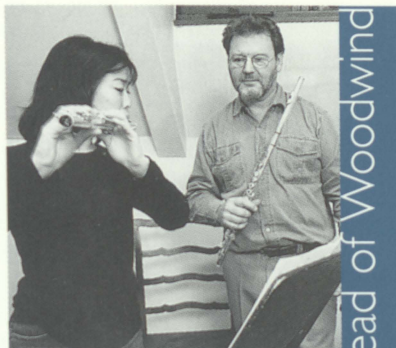


Rachel Gough (1988), co-
principal bassoon, BBC
Symphony Orchestra, and
Academy Professor



Nicholas Daniel (1983), soloist; principal
oboe, City of London Sinfonia; professor,
Guildhall School of Music and Drama

Woodwind



Flute

Sebastian Bell FRAM, Hon RCM

William Bennett OBE, Hon RAM –
International Soloist and Principal, English
Chamber Orchestra

Michael Cox – Joint Principal, London
Symphony Orchestra

Kate Hill – Co-Principal, English Chamber
Orchestra

Keith Bragg (*Piccolo*) – Principal Piccolo,
Philharmonia

Oboe

Celia Nicklin FRAM – Principal, Academy of
St Martin-in-the-Fields and London
Mozart Players

Douglas Boyd FRAM – Principal, Chamber
Orchestra of Europe

David Theodore FRAM – Principal, London
Philharmonic Orchestra

Tess Miller Hon ARAM – Former Principal,
London Bach Orchestra and Orchestra
of St John Smith's Square

Melinda Maxwell Hon RAM – Principal,
Sinfonia 21

Christine Pendrill Hon RAM (*Cor Anglais*) –
Principal, London Symphony Orchestra

Clarinet

Angela Malsbury Hon RAM – Principal,
London Mozart Players

Richard Addison FRAM – Principal E flat
and Bass, Royal Philharmonic Orchestra

Nicholas Rodwell Hon ARAM – Principal,
London Symphony Orchestra

Keith Puddy FRAM, FTCL – Principal, New
Queen's Hall Orchestra

Andrew Marriner Hon RAM – Principal,
London Symphony Orchestra

Michael Collins Hon FRAM – International
Soloist and Principal, London Sinfonietta

Saxophone

Richard Addison – Principal, Royal
Philharmonic Orchestra

Bassoon

John Orford Hon RAM, ARMC – Principal,
London Sinfonietta

Rachel Gough MA, ARAM – Joint Principal,
BBC Symphony Orchestra

Gareth Newman – Principal, London Mozart
Players and Queen's Hall Orchestra

David Chatterton (*Contra*) – Principal,
Royal Philharmonic Orchestra

Sebastian Bell FRAM, Hon RCM

Professional career includes: Sadlers Wells Opera, Principal Flute with BBC Welsh Orchestra, Principal and Solo Flute with London Sinfonietta. Recordings include: Toward the Sea by Toru Takemitsu with John Williams, and George Benjamin's Antara, winner of 1990 Gramophone Contemporary Music Award. Also flute technician, specialising in old French instruments. Professor at RCM, 1974-84. Transferred to RAM to form a new flute department. Head of Woodwind 1995-.

Woodwind

The tradition of outstanding wind playing in Britain is perpetuated by the Academy's distinguished Woodwind staff who continue to produce illustrious players for the profession. Former Academy students are soloists and members of leading orchestras and chamber ensembles, specialising in a full range of practices, from period performance to contemporary music. Frequent orchestral and chamber ensemble concerts, and rehearsals are



William Bennett, flute professor and soloist

complemented by sectionals and specialist orchestral coaching, given by eminent orchestral players. Recent key events have included masterclasses given by Karl Leister, Roger Burnstingl, Michael Collins, Jacques Zoon, William Bennett, Daniel Stolper and Anthony Pay.



Karl Leister, former principal clarinet of the Berlin Philharmonic Orchestra, gives a masterclass

Brass



Head of Brass

International Chair of Brass

Edward Carroll

HornAndrew Clark GGSM (Natural Horn) –
Hanover BandPhillip Eastop ARAM – Former Principal,
London SinfoniettaDerek Taylor FRAM, FLCM – Former
Principal, BBC Symphony OrchestraMichael Thompson – International
soloistRichard Watkins FRAM – International
soloist**Trumpet**Ray Allen FRAM – Former Co-Principal,
Royal Opera House and Royal
Philharmonic OrchestraDavid Staff (Natural Trumpet and Cornetto)
– His Majesty's Sagbutts and Cornetts

John Wallace OBE, FRAM, Hon RCM, FRSAMD

James Watson FRAM – International soloist;
former Principal, Royal Philharmonic
Orchestra, Royal Opera House and
London Sinfonietta; Principal Conductor,
Black Dyke Mills BandIain Wilson ARAM – Former Sub-Principal,
BBC Symphony Orchestra, Sub-
Principal, Royal Opera House**Trombone**Ian Bousfield Hon ARAM – Principal, London
Symphony OrchestraDudley Bright Hon ARAM (Bass Trombone) –
Principal, PhilharmoniaRobert Hughes FRAM – London Symphony
OrchestraSusan Addison (Sackbut, early Trombone) –
His Majesty's Sagbutts and Cornetts,
Orchestra of the Age of Enlightenment**Tuba**Patrick Harrild Hon RAM – Principal,
London Symphony OrchestraStephen Wick (Serpent, Ophicleide) –
London Gabrieli Brass

John Webb (Early Brass Consultant)

Jeremy West (Early Brass Consultant)

John Wallace OBE, FRAM, Hon RCM, FRSAMD

Born in UK. Studied at King's College, Cambridge, York University and RAM. Principal trumpet, Philharmonia Orchestra 1976-95, London Sinfonietta 1988-. International soloist: premières of works by Malcolm Arnold, Sir Peter Maxwell Davies, James Macmillan, Dominic Muldowney, Robert Saxton, Tim Souster; recordings for Nimbus, Collins Classics and EMI. Founded Wallace Collection (brass ensemble) 1986. Awards: Mercedes-Benz European Prize.

Head of Brass, 1992–.*James Watson rehearsing the Brass Ensemble***Brass**

The members of the Academy's Brass faculty are active at the highest professional level, and include recording artists, principal players with London's leading orchestras and world-renowned solo performers. Students are thus kept in close touch with professional developments and opportunities. Orchestral and ensemble playing are central to the curriculum, and the Academy expects students to investigate all periods of performance technique, from early music to the most contemporary idioms. Apart from orchestral and chamber concerts, regular rehearsals, sectionals and chamber ensembles are led by distinguished performers from both inside and outside the Academy. Masterclasses in recent months have been given by Empire Brass, Guy Touvron, Hakan Hardenberger, Joseph Allesi, Canadian Brass, Ronald Barron, Raymond Premru, Radovan Vlatkovic, Christian Lindberg and Kenneth Amis.

Brass Former Students

Gallery

Richard Watkins (1982), horn
soloist and Academy ProfessorGareth Small (1993),
associate principal
trumpet, Hallé
OrchestraClaire Briggs (1987),
principal horn, City of
Birmingham Orchestra

Timpani & Percussion



Head of Timpani & Percussion

Neil Percy DIP RCM, ARCM (Percussion) – Principal, London Symphony Orchestra
 Simon Carrington (Percussion) – Principal Percussion and Timpani, London Symphony Orchestra
 David Jackson (Percussion) – London Symphony Orchestra
 Stephen Quigley ARAM (Percussion) – Royal Philharmonic Orchestra
 Nicholas Cole FRAM (Percussion)
 David Hassell (Latin American Percussion)
 Paul Clarvis (Kit and Ethnic Percussion)
 Leigh Howard Stevens (Visiting Professor)



Kurt-Hans Goedicke Hon RAM

Born in Berlin, graduated from Berlin University and Hochschule für Musik, Berlin. Principal Timpanist of RTE Symphony Orchestra, Dublin. Principal Timpanist of the London Symphony Orchestra, 1964–. Masterclasses in Europe, the USA and Japan.
 Head of Timpani and Percussion 1994–.

Timpani & Percussion

The Academy has vastly expanded its provision for timpani and percussion students in response to increased professional opportunities. Orchestral training is a core component, and the Academy's range of groups, which includes a percussion ensemble, presents outstanding opportunities. The department possesses an extensive range of instruments for specialist performance practice, from early music to contemporary idioms, and can also boast new custom-built teaching and practice studios. Timpani and percussion lessons are complemented by classes in Latin percussion and drum kit, rhythmic awareness (including onomatopoeic phonetics), movement and hand drumming. Masterclasses have recently been given by the 'Oladum Ensemble', David Searcy (Principal Timpanist, La Scala Milan), Tim Chapin, Leigh Howard Stevens, Airtio, Paul Clarvis, Dave Hassell and Birger Sulsbrück.



Cymbals courtesy of the Avedis Zildjian Company

Leigh Howard Stevens gives a marimba masterclass

Timpani & Percussion Former Students

Gallery



Robin Haggart (1995), co-principal tuba, Royal Liverpool Philharmonic Orchestra



Richard Berry (1994), co-principal horn, English Chamber Orchestra



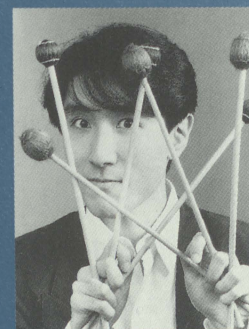
Evelyn Glennie (1985), international percussion soloist

"The opportunities presented to today's percussionist at the RAM far exceed those which were made available to me. The prime focus for any student must be musicianship, and the notion of mixing with so many instrumentalists to gain knowledge and inspiration is what makes this institution develop. Perseverance, determination, courage and experimentation are only some of the essential ingredients that young entrants can gain from their older student colleagues."

Evelyn Glennie OBE



Colin Boyle (1995), marimba soloist



Makoto Nakura (1993), marimba soloist

Conducting



International Chair

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Colin Metters, Hon RAM (*Director of Conducting Studies*)

George Hurst, Hon RAM (*Consultant*)

The Academy offers an outstanding three-year programme in conducting. In addition to regular classes under the direction of Colin Metters, the course offers masterclasses by guest conductors, which in recent years have featured Claus Peter Flor, Jorma Panula (Sibelius Academy), Leonard Slatkin and Ilya Musin (St Petersburg Conservatoire).

Training in repertoire, score analysis, aural and keyboard skills and the conductor's craft is complemented by in-depth considerations of rehearsal technique and the relationships between conductor and orchestra. Students work with all the Academy's orchestras and ensembles, and opportunities often arise for assignment as assistant conductor for an orchestral concert. Where possible, students are invited to conduct in public concerts.

Répétiteur training and work with the Opera Department, often as assistant conductors for productions, are assigned to appropriate students. Likewise, choral conducting and choir training, essential for a well-rounded training, are offered. To reinforce this, the Conductors' Course works closely with the choral/choir-training projects organised by the Vocal Faculty. Masterclasses and workshops are also organised with the Chamber Choir and the Choral Directing and Church Music Course.



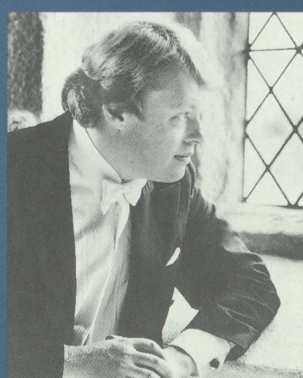
Colin Metters (r), directs a conducting studies class

Conducting Former Students

Gallery



Sir Henry Wood



Richard Hickox (1967)

"It seems like a gigantic arrogance now, but I didn't apply to anywhere else; and it didn't occur to me that I wouldn't get in. There were very good teachers and lots of people I knew... it was the obvious place."

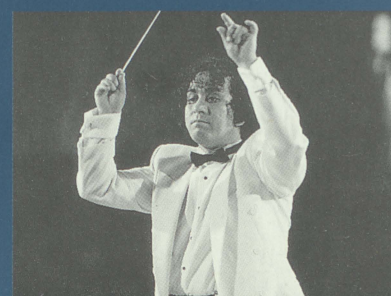
Sir Simon Rattle
(in Nicholas Kenyon,
'Simon Rattle: the making of
a conductor', Faber 1987)



Sir Simon Rattle (1974)



Mark Wigglesworth (1989)



Nicolae Moldoveanu (1994)

Orchestras



Professor Lutz Köhler

**International Chair of
Conducting and Orchestral
Studies**

Sir Colin Davis CBE, Hon RAM

Chief Guest Conductor

Professor Lutz Köhler, Hon RAM

Mary Barber, BA Hons (Orchestral Manager)

Rachael Dunlop, BA (Assistant Orchestral
Manager)

The primary function of the orchestral department is to prepare students for the disciplines of the profession. Training in orchestral skills and repertoire follows a four-year plan. In the first year students play in the Symphonic Wind Ensemble and String Orchestras, and they may additionally participate in the Brass or Percussion Ensembles. In the second and third years, students perform in the Symphony Orchestra and, in the fourth year, they progress to the smaller Sinfonia Orchestra (presently sponsored by 3i PLC) and Manson Ensemble (20th-century music). Postgraduate students tend to play in the Sinfonia and Manson Ensembles, although those wishing to play larger symphonic works can be seconded to the Symphony Orchestra for a term. The Academy also has both modern and period baroque-instrument orchestras in early repertoire, which rehearse and give concerts throughout the year.

Each orchestra normally gives one concert per term, and concerts are often repeated at festivals and venues outside the Academy. Rehearsals, masterclasses and concerts are periodically taken by distinguished visiting conductors, who in recent years have included Sir Colin Davis, Roger Norrington, Rudolph Barshai, Elgar Howarth, Ilya Musin, Richard Hickox, John Nelson, Heiichiro Ohyama, George Hurst, Gennadi Rozhdestvensky,

Riccardo Chailly, Lutz Köhler and Leonard Slatkin.

The Academy has close links with the finest London orchestras, and sectional rehearsals are often taken by section leaders. Partnership schemes with the Philharmonia and LSO are especially strong, giving Academy students the opportunity to audition for selected rehearsals and concerts given by these orchestras.



Riccardo Chailly, Chief Conductor of the Royal
Concertgebouw Orchestra of Amsterdam, at the
end of a recent masterclass with the Sinfonia



Leonard Slatkin rehearses the Symphony Orchestra

Press &
private
comment

"Anyone would have been instantly rejuvenated by this exhilarating concert. Large instrumental forces, exuberant young players, talent, discipline, organisation. Every instrument was distinct, every tone-colour palpable. If these are tomorrow's orchestral players, we're in for a rousing time."

The Oxford Times on the Symphony Orchestra

"The future of music-making in this country is in very safe hands if the concert given by the Royal Academy of Music Symphony Orchestra at St Alban's Abbey is anything to go by. These assured young musicians showed enthusiasm and maturity beyond their years. The audience realised it was in for a treat within the first few bars of Rimsky-Korsakov's dazzling Capriccio Espagnol. It was hard to believe that the sparkling Spanish sounds spiralling above us were being produced by such young musicians. Showing verve and skill, they handled the intricate rhythms with energy and power."

The Herts Advertiser

"Whoever asks themselves where the general high standard of British orchestras comes from could find the answer at the Royal Academy's orchestral concert."

Die Welt on the Symphony Orchestra's performance in the 1995 Saarland British Music Festival.

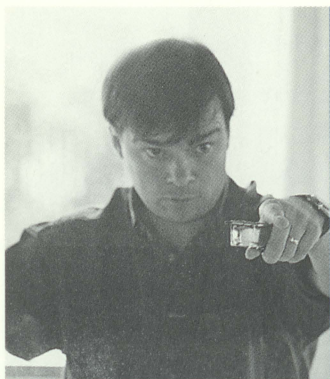
"To work with the students at the Academy is an important matter. It keeps older musicians in touch with the practising professionals. Energy and experience can together explore the endless possibilities of music-making."

Sir Colin Davis



The Sinfonia

Choral Direction & Church Music



Head of Choral Direction & Church Music

Patrick Russill MA, Hon RAM,
Hon FGCM

Jeremy Summerly MA, M Mus,
Hon ARAM

Consultants

Francis Grier MA, FRCO

David Hill MA, FRCO

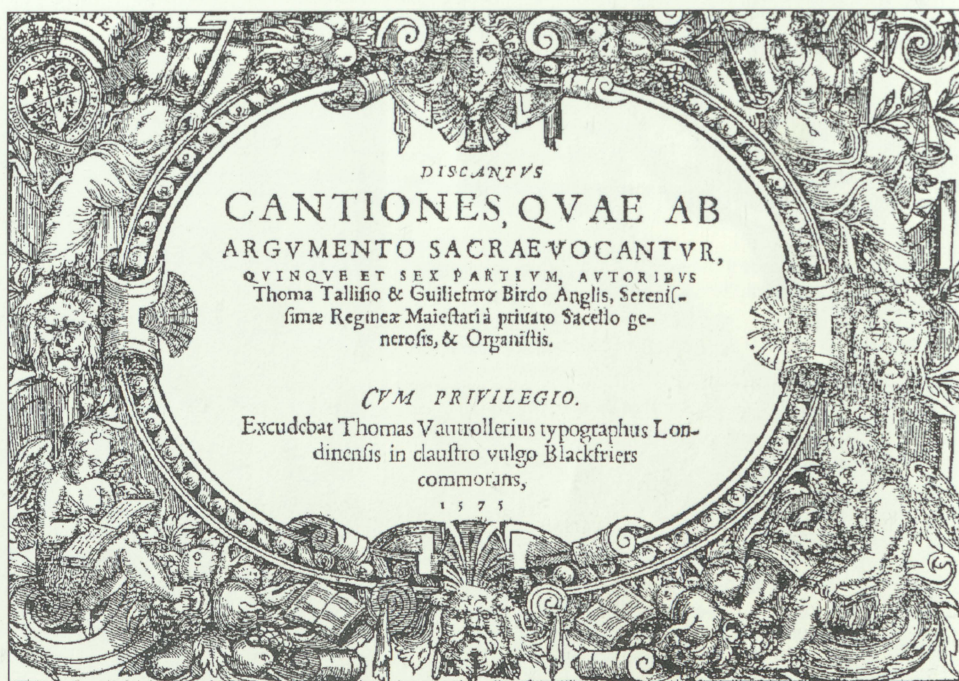
Martin Neary MA, FRCO, Hon RAM, Hon FTCL

James O'Donnell MA, FRCO

Over the past decade the Academy's department of Church Music Studies has built an unrivalled reputation for its imaginative and ecumenical training of church musicians at the highest level. Past students now hold important posts in cathedrals and major churches throughout the world. The department is the first in the country to offer a two-year postgraduate conservatoire course in Choral Direction, tailored to embrace a comprehensive range of sacred music in concert, and culminating in the award of a Diploma of Postgraduate Studies, with an MMus available for selected students.

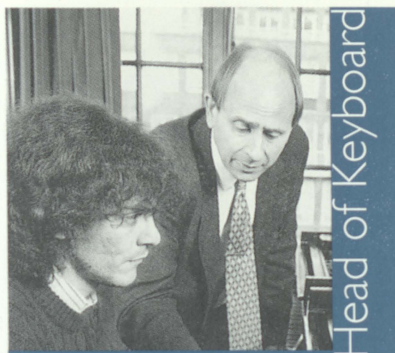
The course focuses on the Western European repertoire from the perspective of the modern British liturgical choral tradition (both English and Latin), giving a stylistic framework for exploration of a broad sweep of related sacred and secular music and historically informed performance practices. Specialist studies, which may also be taken by undergraduates as class electives, include conducting and rehearsal technique, repertoire and interpretation, vocal technique and choral arrangement. These are complemented by a contextual curriculum which encourages research into the repertoire of the Western Church (chant, chorale and hymn, as well as art-music), and its relationship to the liturgy.

Students work with a variety of choral groups, and advantage is taken of the outstandingly diverse range of opportunities that London offers. A close working relationship has been established with the adult professional and children's choirs of the London Oratory. Among the eminent choral directors associated with the course are Harry Christophers (The Sixteen), John Scott (St Paul's Cathedral), and Andrew Carwood (The Cardinal's Musick and the London Oratory), and masterclasses are periodically held by the distinguished course consultants Francis Grier (composer), David Hill (Bach Choir and Winchester Cathedral), Martin Neary (Westminster Abbey) and James O'Donnell (Westminster Cathedral). The department has links with the conservatoires of Malmö, Utrecht and Budapest, and works regularly at Neresheim Abbey in southern Germany.



Title-page of the Academy's copy of Tallis and Byrd's *Cantiones Sacrae* 1575

Keyboard



Dederich Professor of Piano

Christopher Elton, FRAM

Broadwood Visiting Professor of Piano

Dominique Merlet

Piano

Maria Curcio
Christopher Elton FRAM
Graeme Humphrey ARAM
Piers Lane B Mus, Hon RAM
Vanessa Latache FTCL, ARCM
Hamish Milne FRAM
Martin Roscoe
Tanya Sarkissova
Aaron Shorr ARAM
Patsy Toh ARAM, 1st Prix Paris
Frank Wibaut Hon RAM

Piano Accompaniment

Michael Dussek ARAM
Iain Ledingham MA, ARAM, FRCO
Malcolm Martineau MA
Geoffrey Pratley B Mus, FRAM

Chamber Music

Clifford Benson (Piano)
Joseph Seiger (Piano)

Fortepiano

Neal Peres da Costa MA, B Mus

Harpsichord

Virginia Black FRAM
Terence Charlston MA, M Mus, ARAM, FRCO
Iain Ledingham MA, ARAM, FRCO
John Toll MA, FRCO (also Continuo:
Harpsichord and Organ)
Kenneth Gilbert Hon RAM (Visiting Professor)

Piano maintenance and tuning

David Flanders Hon ARAM
Peter Salisbury

Christopher Elton FRAM

Born in UK. Studied at RAM with Robin Wood and Gordon Green, later with Maria Curcio; Recital Diploma in piano and cello. Many recitals, broadcasts and masterclasses in UK and overseas. Serves on juries of international competitions. Honorary Award: FRAM. Piano teacher, RAM 1973–; many student successes including Van Cliburn Piano Competition (gold medal/first prize): Head of Keyboard Studies 1989–.

Piano

The Piano faculty has a worldwide reputation for training aspiring pianists as soloists, chamber musicians and accompanists. The wide spectrum of professional expertise represents many pianistic traditions, and follows an acclaimed historical lineage, which includes such names as Tobias Matthay and Harold Craxton. While some students (especially postgraduates) enter the Academy with a considerable level of performing experience, the primary teaching emphasis is on nurturing technique as a means of realising artistic personality.

A comprehensive range of performance classes, taken by both professors and visiting teachers, is supplemented by numerous concert opportunities for pianists to play as soloists or in ensembles. Specialist classes are held in piano duo playing and in contemporary piano repertoire, and regular coaching is given in chamber music (undergraduate pianists also receive accompaniment training). In addition, students are encouraged to explore early keyboard instruments such as harpsichord and fortepiano. The core teaching programme is enhanced by visits from celebrated performing artists and teachers. Over the last two years masterclasses have been given by Andras Schiff, Charles Rosen, Boris Beresovsky, Dominique Merlet, Imogen Cooper, Maria Curcio, Barry Douglas, Solomon Mikowsky, Gabriel Kwok, Joseph Seiger, Clifford Benson and Tamas Vasary.



Hamish Milne, piano professor, with postgraduate student Roderick Chadwick

Piano Accompaniment

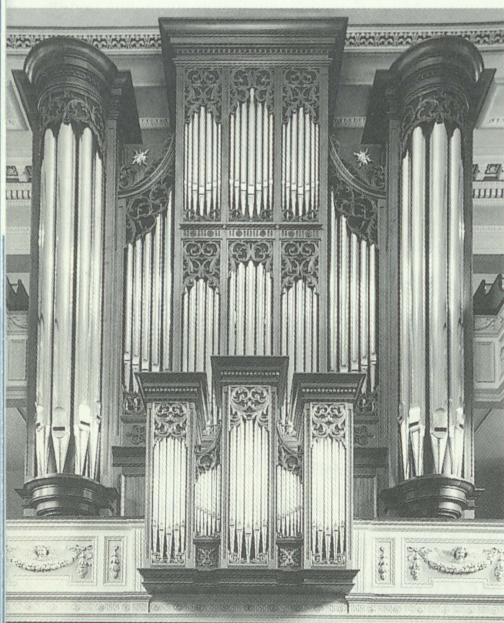
Piano accompaniment may be taken as a Principal study by undergraduates in years three and four, and by postgraduates upon entry. The curriculum is designed to train pianists in every aspect of the discipline through exposure to a broad range of song and instrumental accompaniment, duo work and chamber music. Core teaching is supported by masterclasses given by visiting



Frank Wibaut, piano professor, with students from Asia



The Cavaillé-Coll organ in the Duke's Hall



The Rieger organ in nearby St Marylebone Church

professors, and students can receive linguistic tuition and coaching in Lieder, French song and English song classes. Accompanists also receive a weekly piano lesson which may focus on the expansion of solo repertoire or aspects of technique. Selected students are assigned to the Opera course where they are intensively trained in all aspects of répétiteur work. Covent Garden and English National Opera staff contribute regularly to the study programme.

Organ

The comprehensive specialist curriculum organised by the Organ faculty complements other course provision and includes contemporary music seminars, improvisation, integration with Historical Performance studies, the history and repertoire of the organ and workshops by guest teachers, who have recently included such distinguished performers as Gillian Weir, Piet Kee, Daniel Roth, Naji Hakim and Kenneth Gilbert.

Students are given regular access to organs in the 'classical' and nineteenth-century French symphonic traditions, providing an unrivalled facility for study and performance: the four-manual classical organ by Rieger in nearby Marylebone Parish Church is used by the Academy as its main teaching instrument, as well as an important two-manual organ after the great French builder, Cavaillé-Coll, specially made for the Duke's Hall by the Dutch firm of Van den Heuvel.

Postgraduates follow a curriculum designed for their individual needs which is drawn from the Academy's extensive range of activities. Performance practice projects are supervised by specialists and frequently take the form of visits to centres of interest where repertoire study is matched to a specific organ-building tradition.

Classical Accordion

The Academy was the first British music college to introduce teaching provision for the classical accordion – an instrument with a substantial original chamber repertory. The accordion can also realise most effectively a large body of works from the Baroque period to the present day, and students play and arrange suitable pieces for transcription. The response of contemporary composers to the instrument's emergence is reflected in the continuing collaboration between Academy accordionists and composition students, which has generated in excess of twenty new works in the past few years. Accordion students also play regularly with professional orchestras, and notable recent performances have included a Royal Albert Hall Proms debut. Several students have been major prize-winners in the Royal Over-Seas League Competition.



Owen Murray taking a classical accordion class

Keyboard Former Students
Gallery



Jose Féghali (1982), winner, Van Cliburn Competition



Hans-Peter and Volker Stenzl (1990), piano duo



Graham Johnson (1973), accompanist; artistic director, the Songmakers' Almanac; professor, Guildhall School of Music and Drama



Gabriela Montero (1994), prizewinner, 13th International Chopin Competition, Warsaw



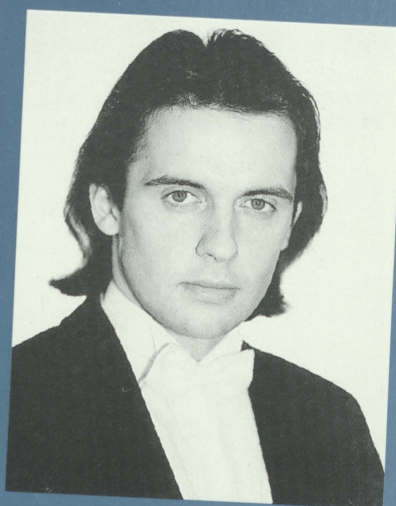
Mari Kumamoto (1986), soloist and broadcaster



Sophia Rahman (1992), soloist and chamber musician

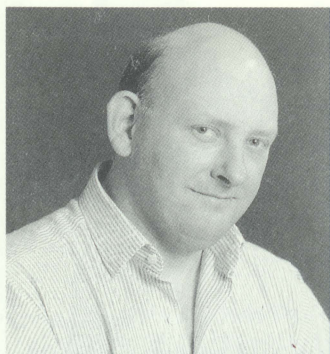


Joanna MacGregor (1983), soloist and artistic director, Sound Circus



Simon Mulligan (1995), soloist and chamber musician

Vocal Studies



Head of Vocal Studies

International Chair of Vocal Studies

Robert Tear CBE, MA, Hon RAM, FRCM, FRSA,
Hon Fellow of King's College, Cambridge

Visiting Professors

John Mark Ainsley
Valerie Masterson CBE, Hon RAM
Nicolai Gedda Hon RAM

Singing Professors

Noelle Barker OBE, MA, FGSM
Charles Brett MA, Hon RAM
Diane Forlano
Julie Kennard BA, ARCM, Hon ARAM
David Lowe MA, ARCM
Joy Mammen Hon RAM
Yvonne Minton CBE, Hon RAM
Ian Partridge CBE, Hon RAM, LGSM
Alison Pearce *AGSM*
Jean Rigby FRAM
Beatrice Unsworth
Mark Wildman FRAM, Dip RAM, FRSA,

Vocal Repertoire Coaching

Gareth Hancock MA, ARAM, Dip RAM, ARCM
Mary Hill MA
Iain Ledingham MA, FRAM, Dip RAM, FRCO
Jonathan Papp ARAM, GRSM (Hons), Dip RAM
Geoffrey Pratley B Mus, FRAM
Antony Saunders ARAM, LRAM, ARCM, ARCO
Clara Taylor ARAM

Song Classes and Languages

Ludmilla Andrew BA (*Russian*)
Paul Esswood Hon RAM (*Baroque Aria*)
Emanuela Ferrari-Osborne RSA (Hons) (*Italian*)
Geraldine Frank BA (*German*)
Penelope Mackay AGSM (*French*)
Jonathan Papp ARAM, GRSM (Hons), Dip RAM (*Italian*)
Ian Partridge CBE, Hon RAM, LGSM (*Lieder*)
Robert Spencer Hon ARAM (*Early English Song*)
Clara Taylor ARAM (*English and Lieder*)
Richard Shaw B Mus (*Staff Accompanist*)

Movement

Philippa Luce BA

Acting

Karen Rabinowitz

Choirs

Iain Ledingham MA, FRAM, Dip RAM, FRCO

Administrator

Elizabeth Kaye BA, FRSA

Mark Wildman FRAM, DIP RAM, FRSA

Born in UK. Chorister in Gloucester Cathedral, studied at RAM with Henry Cummings and Rex Stephens, and later with Rupert Bruce Lockhart. Prizewinner in first Grimsby International Singing Competition, formerly lay-clerk in St George's Chapel, Windsor, member of BBC Singers. Solo performances in UK, Europe and USA including Purcell Room, Wigmore Hall, Henry Wood Promenade Concerts, Three Choirs Festival, Kristianland International Festival etc. Honorary award: FRAM. Singing teacher, RAM 1983-. **Head of Vocal Studies 1991-**.

Vocal

The pedigree of the vocal department was established by such distinguished artists and teachers as Dame Eva Turner (one of the first truly international British singers, and one of the greatest of all dramatic sopranos), Flora Nielsen, Henry Cummings, Bruce Boyce, Marjorie Thomas and Patricia Clark, among whose pupils are household names such as Dame Felicity Lott, Philip Langridge, Jean Rigby, David Wilson-Johnson, David Rendall and Lesley Garrett. These standards are now perpetuated by a new generation of eminent teachers, who offer a comprehensive six-year vocal training.

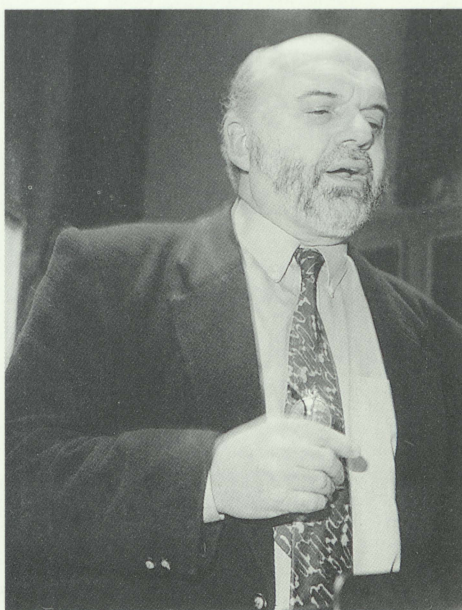
Course work in both undergraduate and postgraduate programmes is designed to impart the performance skills required for professional careers in opera and concert repertory. Apart from intense vocal study, students enjoy regular coaching, general stage work (including fitness and movement), languages, song classes, speech and specialist training in historical performance and contemporary music. In addition, the curriculum is regularly enriched with masterclasses and workshops given by outstanding international performers, who have recently included Sir Colin Davis, Nicolai Gedda, Benno Schollum, Paul Sperry, Robert Tear, Anne Howells, Valerie Masterson, Diane Forlano, Jonathan Morris, Dame Diana Rigg, Jenny Seagrove, Christine Ozanne and Marjorie Thomas.

Postgraduate students enter the Academy at a stage appropriate to their development and pursue a curriculum designed for their individual needs in years five and six of the Vocal Faculty Programme. Specialist opera study, in collaboration with the Royal College of Music, leads to intensive production work including workshops, scene presentations

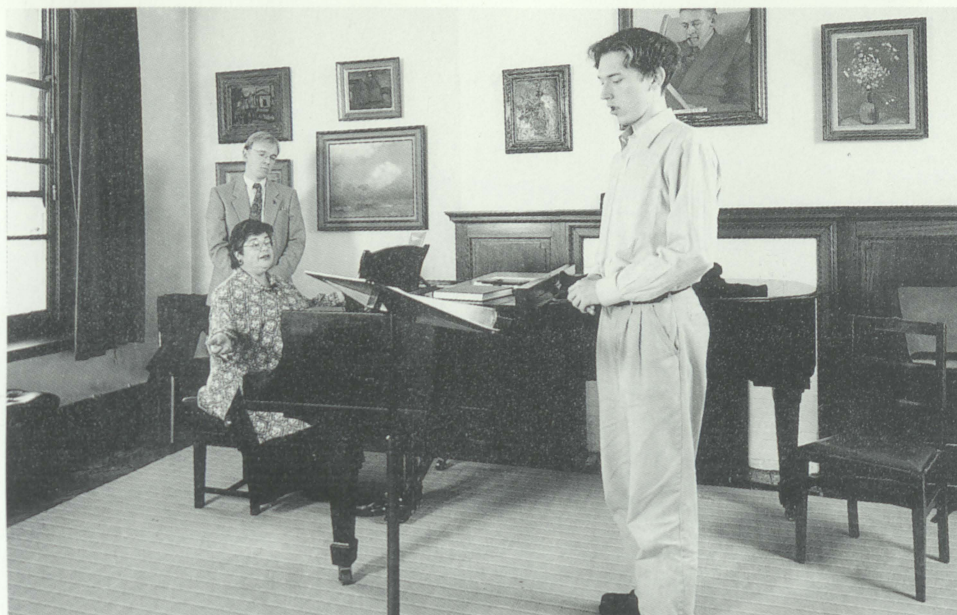
and regular full-length public performances. Emphasis is placed on individual coaching in opera, repertoire, languages, movement and acting. A specialist concert programme is offered for students aiming for a career in solo concert and chamber choir work. Students receive extra weekly individual coaching and specialist classes in oratorio, session work, historical performance, contemporary music, acting and movement.

Choirs

The Academy Chamber Choir performs music from all periods, reflecting the range of professional opportunities available in this field. Students will have opportunities to sing in the Academy Chorus for faculty productions of opera and musical theatre and for performances of oratorio.



Robert Tear, International Chair of Vocal Studies



Diane Forlano, singing professor

Competition Successes:

The 1996 Kathleen Ferrier Award (first prize – Geraldine McGreevy), Golden Voice of Athlone Award 1995 (Giselle Allen – first place, Miriam Murphy – second place), Royal Over-Seas League Competition finalists and winners (Nicholas Gedge in 1994, Christopher Maltman in 1995, Jeanette Ager in 1996), Premio Valentino Bucchi International Competition (Rebecca Watson – second place), National Mozart Competition (Mary Nelson – prize for best singing of Mozart).



*Sir Colin Davis rehearses the February 1997 semi-staged production of *Così fan tutte**

"Sir Colin Davis brought energy, feeling and understanding to the Royal Academy of Music's fascinating *Così* on Saturday night. His emotional seriousness and entertaining exuberance were spot on. His two student casts included highly promising Ferrandos and a miraculous Fiordiligi... with limpid top register, fast light passage work and warmly coloured, telling lower register, Geraldine McGreevy is certainly a compelling new star in the firmament."

Tom Sutcliffe *Evening Standard*

OPERA DEPARTMENT

Acting Director of Opera

Michael Rosewell GRSM, ARCM

James Lockhart B Mus, FRCM, FRCO (CHM),

Hon RAM (*Opera Consultant*)

Mike Ashman MA, Hon RCM (*Associate Producer*)

John Copley (*Guest Producer*)

Christopher Middleton (*Principal Coach*)

Music Staff

John Constable FRAM

David Drummond B Mus

Lionel Friend

Anthony Hose ARCM

Iain Ledingham MA, FRAM, Dip RAM, FRCO

Anthony Legge MA

Michael Lloyd BA, ARCM

Jean Mallandaine ARAM, ARCM

Ian Page BA

Robin Stapleton

David Syrus MA, Hon ARAM

Roger Vignoles BA, B Mus, Hon RAM, ARCM

Language Coaches

Ludmilla Andrew BA (*Russian*)

Marco Canepa ARCM (*Italian*)

Maria Cleva (*Italian*)

Geraldine Frank BA (*German*)

Sonja Nerdrum Hon RCM (*French*)

Franziska Roth (*German*)

Michel Vallat (*French*)

Claire Glaskin (*Movement*)

Karen McLachlan BA (*Movement*)

Tooti Masson (*Acting*)

Yvonne Wells FGSM, Hon RCM, CSTD, LUD, IPA (*Speech*)

Recent Workshops and Lecturers

John Berry (*English National Opera*)

Nick Bone

Menno Feenstra (*Glyndebourne Festival Opera*)

Julia Hollander

Karen Howard

Ardeshir Khambata FRCS (*ENT Specialist*)

John Ramster

Graziella Scuitti

Mark Tinkler

Caroline Ward

Recent Masterclasses

Richard van Allan Hon RAM

Michael Chance

Nicolai Gedda

Sir Donald McIntyre

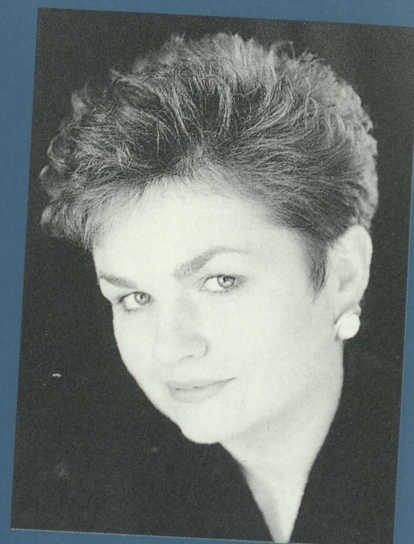
Vocal Former Students Gallery



Dame Felicity Lott (1973), soprano

"The Royal Academy of Music gave me a range of excellent teachers, and many performance opportunities. I took part in four full length opera productions, several workshops and Oratorios, and gave Recitals with fellow-student Graham Johnson, beginning a platform partnership which is still going strong after about 24 years!"

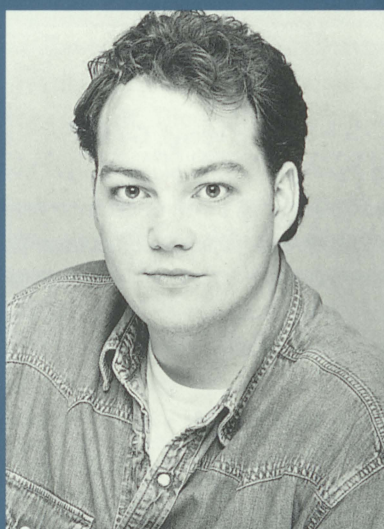
Dame Felicity Lott



Susan Bullock (1983), soprano



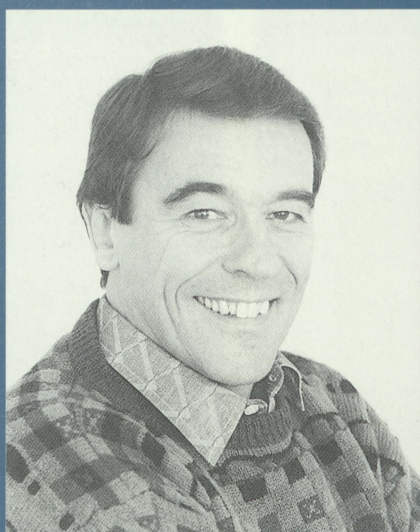
Geraldine McGreevy (1995), soprano; winner of 1996 Kathleen Ferrier Award



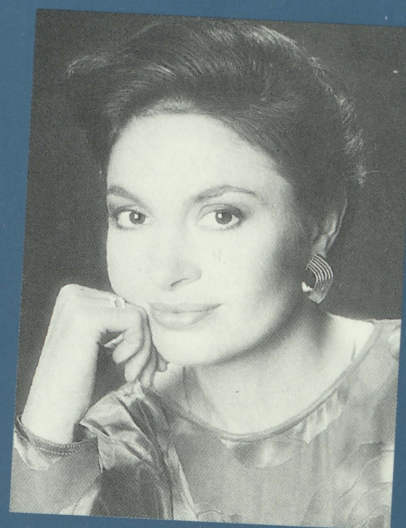
Christopher Maltman (1995), baritone; English representative, Cardiff International Singer of the World Competition 1997



Lesley Garrett (1979), soprano



Philip Langridge (1963), tenor



Jean Rigby (1981), mezzo-soprano

Musical Theatre



Professor of Musical Theatre

Professor of Musical Theatre

Mary Hammond ARAM

Karen Rabinowitz (*Course Director, teacher of acting, movement and dance*)

Simon Shelton (*dance*)

Anne-Marie Speed BA, ADVS (*spoken voice and text work*)

Singing Professors

see main list under vocal studies, but also

Paul Farrington

Mary Hammond ARAM

Mark Meylan BA, LTCL

Kenneth Woollam Hon RCM

Guest Repertoire Coaches

Robert Scott

David Shrubsole

Gareth Valentine

Guest Teaching Staff – projects and productions

Jenny Arnold (*choreographer*)

Julian Bigg

Paul Crew (*musical director*)

Steven Dexter

George Hall (*director and teacher of acting*)

Stephen Hill (*musical director*)

Martin Lowe (*musical director*)

Mitch Sebastian

Matthew White (*director*)

Masterclasses and Adjudicators

Stephen Sondheim

Julia MacKenzie

Dame Diana Rigg CBE

Daniel Massey

David White

Christine Ozzanne

Jenny Seagroave

Jonathon Morris

Andrew McBean

Anthony van Laast

This innovative, self-contained course is designed for people who want a career in Musical Theatre. Student performers work with established and inspiring musical theatre directors.

The aim of the course is to give a thorough musical and dramatic training to students of postgraduate (or equivalent) level to equip them for performance in the contemporary musical theatre; to bridge the gap between the acting singer and the singing actor; to achieve a high musical and vocal standard in the preparation and performance of musical theatre works; to achieve a high dramatic and verbal standard in the textual preparation of such works; to encourage, by active working links with professional composers and writers, the creation and development of new musical theatre work; and to provide a direct link from theoretical class work via practical opportunities to entry to the profession.

A basic working week of five days comprises skills classes in voice and the spoken word, extended voice techniques, dance (including jazz, contemporary, tap and ballroom), movement, acting, singing, repertoire coaching, audition classes and project work. Students are also offered masterclasses and workshops with visiting professionals and take part in internal competitions.

They also take part in regular workshops of new music with the composers and writers. Some of these are taken on into full performances, others have resulted in recordings or further workshops outside the main course.

The students also take part in recordings in the THORN-EMI Recording Room.

"I've enjoyed it all. I can't think of anywhere I'd rather be – the course and the people."

Andy Hird, recent student

"This course has really encouraged me to develop my acting through my singing, to focus on the individuality of my voice and performance skills, through a process of exploration, vocally and dramatically. There is an all-important emphasis on finding a truth in performance and attention to building strong technique and stamina as versatile performers."

Arlie Scott, recent student



Students from the Musical Theatre course

Composition & Contemporary Music



Head of Composition
& Contemporary Music

COMPOSITION

Director of Contemporary Music

Sir Harrison Birtwistle FRAM

Benjamin Britten Visiting Professor of Composition

Thomas Adès

International Chair of Composition and Contemporary Music

Richard Rodney Bennett CBE, FRAM

Head of Composition and Contemporary Music

Melanie Daiken M Mus, ARAM

Manson Chair of Composition

Paul Patterson FRAM, FRSA

Christopher Brown MA, FRAM

Michael Finnis

Melanie Daiken M Mus, ARAM

Nick Goetzee (*Music Technology Assistant*)

Nick Ingman (*Commercial Music*)

Steve Martland

Kenneth Reay (*Head of Music Technology*)

Jonathan Finn (*Consultant*)

John McCabe (*Visiting Professor*)

Recording Engineer

Kirsten Cowie

COMMERCIAL MUSIC

Course Director

Nick Ingman Hon FRCM

Michael Kamen (*Visiting Professor*)

Kenneth Reay (*Technology*)

Rick Wentworth (*Film/TV Music*)

Richard Blackford (*Composition*)

Melanie Daiken (*Composition and Orchestration*)

Paul Westwood (*Commercial Ensembles*)

Andrew Linehan (*Commercial History*)

Rodney Newton (*Film and Television Music*)

Melanie Daiken ARAM, M Mus (LONDON)

Born in the City of London. Studied at RAM with Hugh Wood and Vivian Langrish and subsequently at the Paris Conservatoire with Olivier Messiaen and Yvonne Loriod. Teaching appointments at Morley College 1970-85, Goldsmiths' College 1970-95, the Junior Academy 1971-86, the Royal Academy of Music 1981-, the Purcell School 1995- and Worcester College Oxford 1996-. Co-ordinator of the RAM Messiaen Festival 1987, Henze Festival 1988 and Berio Festival 1989. Artistic Director of the Wraybury Summer Music Festival 1995-. Works performed and broadcast extensively in the UK and abroad. *Head of Composition and Contemporary Music, 1997-.*

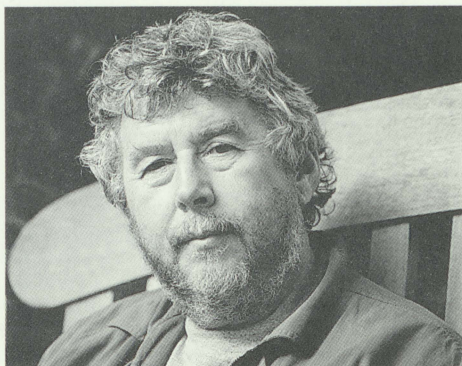
Composition

The Composition and Contemporary Music faculty has an international reputation for a dynamic atmosphere, created by a team of dedicated composition teachers. Performance is at the core of a teaching programme, which is designed to take full advantage of the presence of so many gifted young performers under the same roof. Numerous opportunities arise for student compositions to be played by a range of ensembles, from chamber groups to large orchestras and opera companies, and also within departments such as Commercial Music and Jazz. Commissions to write for various high-profile events, in and outside the Academy, are regularly given. The Academy's renowned International Composer Festival has been based on the work of a living artist. Among those honoured over the last decade have been Schnittke, Lutoslawski, Tippett, Penderecki, Henze, Berio, Carter, Messiaen and Ligeti. Following a period of intensive study and rehearsals, concerts are held in the composer's presence, each one featuring a specially commissioned student work. There have also been festivals dedicated to distinguished alumni of the Academy (the 'Da Capo' Festival of 1993) and a highly successful British and American Film Music Festival of concerts conducted by Michael Nyman, Ron Goodwin, Michael Kamen and John Williams.

The Principal-study curriculum includes individual tutorials, weekly workshops, an orchestration and analysis programme, electronic techniques (students have access to state-of-the-art electro-acoustic facilities), commercial and business skills, and a number of electives, including conducting. Distinguished composers are also invited to give presentations, following which students compose pieces for instrument and voice, to be performed at subsequent workshops. Over the past few years guests have included Richard Rodney Bennett, Sir Harrison Birtwistle, Leo Brouwer, Sylvano Bussotti, Henryk Gorecki, Jonathan Harvey, György Ligeti, Sir Peter Maxwell Davies, Gerard Schurmann, Toro Takemitsu, Mark-Anthony Turnage and the BBC Singers.

Commercial Music

Commercial music is a complex and competitive industry which demands diverse skills for the creation of sounds for film, television, video and radio. As well as composition and necessary performance skills, emphasis is also placed on the practicalities of making a living in the media profession. Modular classes include commercial writing, business studies, recording techniques, jazz and commercial music history, technology, film and television music and commercial ensemble workshops. The Thorn-EMI Recording Studio offers multi-track digital recording to all students, while the PolyGram Film Music Library is a major new asset.

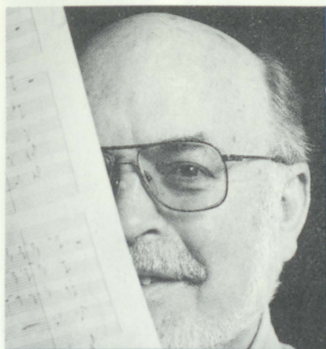


Sir Harrison Birtwistle, Director of Contemporary Music



Four graduate composers (l-r): Sang-Eun Lee (1995), Joanna Ive (1995), John Webb (1994), Adam Gorb (1993)

Jazz



Head of Jazz

Artistic Director

Graham Collier OBE, Hon RAM

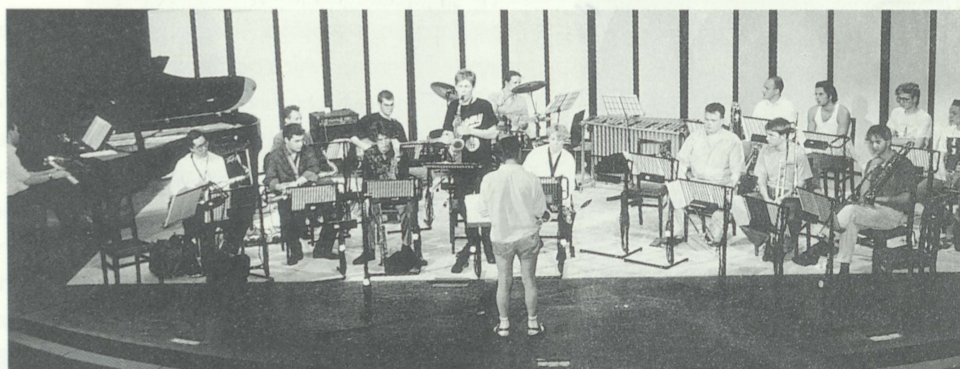
FacultyTrevor Tomkins (*Jazz Ensemble Co-ordinator*)Jeff Clyne (*Jazz Workshop Co-ordinator*)Hugh Fraser (*Jazz Composition Co-ordinator*)John Thomas (*Jazz Skills Co-ordinator*)Martin Speake (*Contemporary Music Co-ordinator*)Keith Nichols (*Early Jazz Co-ordinator*)Henry Lowther (*Trumpet*)Gerard Presencer (*Trumpet*)Steve Waterman (*Trumpet*)Hugh Fraser (*Trombone*)Annie Whitehead (*Trombone*)Julian Arguilles (*Saxophone*)Mark Lockheart (*Saxophone*)Martin Speake (*Saxophone*)Stan Sulzmann (*Saxophone*)Dominic Alldis (*Jazz Piano*)Michael Garrick (*Jazz Piano*)John Etheridge (*Guitar*)John Paracelli (*Guitar*)Ed Speight (*Guitar*)John Marshall (*Drum Kit*)Trevor Tomkins (*Drum Kit*)Anthony Kerr (*Vibes*)Jeff Clyne (*String Bass*)Geoff Gascoyne (*Electric Bass*)Angela Elliott (*Voice*)Eddie Parker (*Flute*)Hugh Fraser (*Composition*)Amit Sen (*Composition*)**Associate Jazz Artists**John Taylor (*Piano*)Karl-Heinz Miklin (*Saxophone*)John Surman (*Saxophone*)Michael Gibbs (*Composition*)Ronan Guilfoyle (*Bass*)John Abercrombie (*Guitar*)

"The Big Band was magnificent and gave huge pleasure to the distinguished audience present. They even got everyone dancing at the end – an unheard-of ending to a Mansion House Dinner!"

AJ Fletcher, for the Ian Gow Memorial Fund

The Academy's Jazz course offers a rigorous preparation in improvisation and composition, enabling students to pursue an active career in the profession. The thrust of the programme is towards ensemble performance, and students play regularly in and outside the Academy in big band and small groups. Students are encouraged to write and perform their own music; a principle reflected in the content of annual recitals and the Jazz department's CDs. The Big Band is regarded as a resource for student compositions and transcriptions, as well as fulfilling the performance goals of the coursework.

Students undertake an investigation of stylistic developments in jazz over its history, and prepare the music as part of their composing and arranging classes. Supporting studies in history, technology, studio skills and commercial ensembles are designed to reinforce critical and professional abilities. The standard curriculum is enhanced by masterclasses given by eminent international performers, among whom have recently been John Surman, John Taylor, John Abercrombie, Darius Brubeck, Mark Murphy, Bernard Purdie, Mark Levine and Clare Fischer.



Mike Garrick rehearses a jazz ensemble



The Academy's Big Band in the courtyard of the Royal Academy of Arts

Spirits Rising – Jazz at the Royal Academy

"Shows off their considerable talents... a terrific achievement."

Jazz UK

"A memorable shop-window... The RAM jazz course is positive, discriminating and presents an object lesson – on the evidence of this fine CD – in quality control. A shop-window indeed. Stop by and take it all in."

Ken Rattenbury, Crescendo

"Championing a musical attitude that expects self-expression and not just textbook excellence... a real credit to Graham Collier and his RAM programme."

Barry McRae, Jazz Journal International

"The CD by your students was a big surprise. I guess I expected just another college big band. I especially like [student] James Fenn's Large Blues – what a great tune!"

Mark Levine, Jazz pianist and educator**Song for Cleo**

"A heartening glimpse of the future, and warmly recommended."

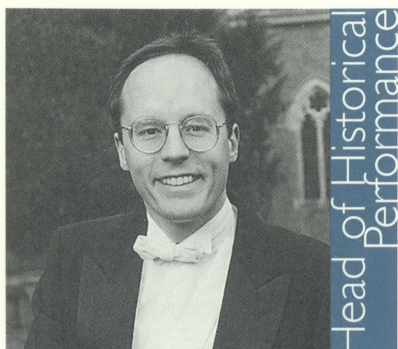
Richard Palmer, Jazz Journal International

"Projects of this kind are of immense value to the participants... it's thought-provoking, totally intriguing work, lusty and lenitive in turns, and augurs well for the future well-being and longevity of our favourite musical idiom. More, please!"

Ken Rattenbury, Crescendo

The Jazz Department's CD collection

Historical Performance



Head of Historical Performance

International Chair of Historical Performance

Christopher Hogwood CBE, Hon RAM

Consultants

Trevor Pinnock Hon RAM
Anthony Rooley FRAM
Roger Norrington Hon RAM
Andreas Staier

Strings

Simon Standage MA (Baroque Violin)
Elizabeth Wallfisch FRAM (Modern and Baroque Violin)
Jan Schlapp ARAM (Baroque Viola)
Jennifer Ward Clarke Hon RAM (Baroque Cello)
Richard Campbell (Viola da Gamba and Violone)
Laurence Dreyfus PhD, M Phil, BA, Dip Sup (Brussels), Hon RAM (Viola da Gamba)
Robert Spencer Hon RAM (Lute)

Woodwind

Anneke Boeke (Recorder)
Peter Holtslag Hon ARAM (Recorder)
Lisa Beznosiuk Hon RCM (Baroque Flute)
Sophia McKenna (Baroque Oboe)
Keith Puddy FRAM, FTCL (Modern and Classical Clarinet)
Andrew Watts (Baroque Bassoon)

Brass

Andrew Clark GGSM (Natural Horn)
David Staff (Natural Trumpet, Cornetto)
Iaan Wilson ARAM (Natural Trumpet, Cornetto)
Susan Addison (Sackbut)
Stephen Wick (Serpent, Ophicleide)
Anthony Halstead (Natural Horn – Visiting Professor)
Jeremy West (Cornetto – Visiting Professor)

Historical Keyboards

Virginia Black FRAM (Harpsichord)
Terence Charlston MA, M Mus, ARAM, FRCO (Harpsichord and Basso Continuo)
Neal Peres da Costa (Fortepiano)
John Toll MA, FRCO (Harpsichord and Basso Continuo)
Kenneth Gilbert Hon RAM (Visiting Professor of Harpsichord)

Voice

Charles Brett MA, Hon RAM
Paul Esswood Hon RAM
Robert Spencer Hon RAM (Early English Song Class)

Terence Charlston MA, M Mus, ARAM, FRCO

Born in UK. Organ Scholar at Keble College, Oxford. Studied harpsichord at the Royal Academy of Music with Virginia Black, John Toll and Kenneth Gilbert, and gained an M Mus degree. Meaker Fellow, RAM (1990). Freelance continuo and solo player. Recorded on CD, radio and television at home and abroad. Member of London Baroque. Academic Studies lecturer 1992-5, Head of Early Music 1995-6. **Head of Historical Performance 1996–**.

Historical Performance

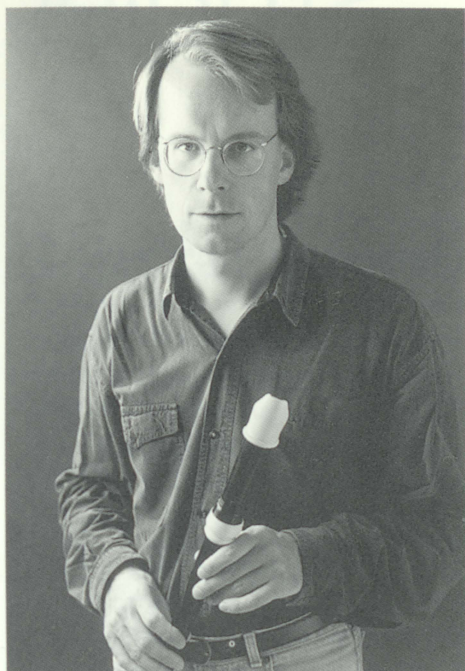
The faculty offers an intensive training in all aspects of historically informed interpretation. In expanding specialist performance possibilities for 'traditional' and 'modern' instrumentalists and singers alike, the faculty combines the role of the former Early Music department with a broader involvement in mainstream Academy life. Principal-study tuition is provided on period instruments, and contemporary players are also encouraged to learn an equivalent period instrument. For singers, interpretation classes, coaching and performance opportunities are available in earlier repertoire.

Two baroque orchestras – one a period instrument ensemble, the other a modern instrument group which performs in a style appropriate to its repertoire – regularly rehearse and give concerts. The Brass and Vocal departments also give frequent joint concerts using period instruments. Specialist classes in detailed areas of performance practice (eg national styles, tuning systems, ornamentation, compositional techniques, continuo disciplines, dance, etc) are offered by the Academy's eminent teachers, who are active as soloists and members of leading period instrument ensembles. They are therefore ideally placed to keep students in touch with professional opportunities and developments. Christopher Hogwood, the International Chair of Historical Performance, takes an active role in the life of the faculty, directing classes, coaching ensembles and directing concerts.

Resources include a fine collection of original instruments and modern copies, which are available for student use, and a comprehensive library of rare manuscripts and editions.



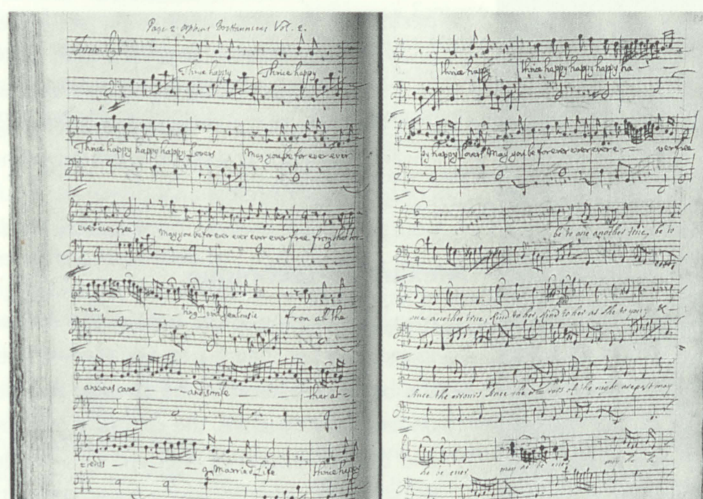
Christopher Hogwood rehearses the Modern Instrument Baroque Orchestra



Peter Holtslag, recorder professor



The Academy's watercolour portrait of Henry Purcell



Original score of Purcell's *The Fairy Queen*, in the Academy's Library

Historical Performance Former Students Gallery



"Today the Royal Academy of Music can be proud of perhaps the most welcoming interior, brilliant, committed tutors, and a food-bar second to none of all the music schools in Britain. And student with real pazz-azz, too!"

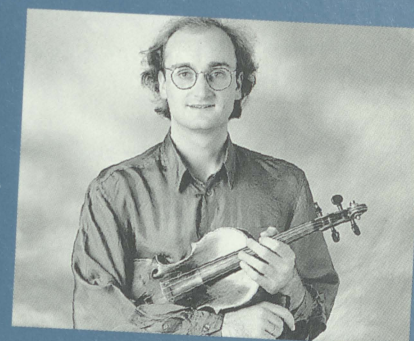
Anthony Rooley (1967), lutenist and artistic director, Consort of Musicke



Chi-chi Nwanoku (1981), double bass; The Orchestra of the Age of Enlightenment; Academy of St Martin-in-the-Fields

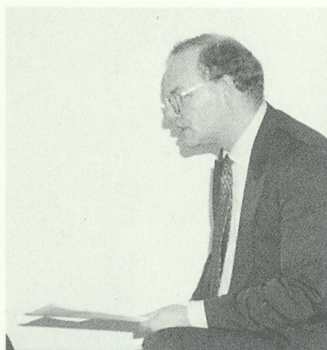


Ashley Solomon (1991), baroque flute and recorder; joint director, Florilegium; professor, Royal College of Music



Andrew Manze (1987), violinist; associate director and concert master, Academy of Ancient Music; professor, Royal College of Music

Academic Studies



Head of Academic Studies

Head of Academic Studies

Jeremy Summerly MA, M Mus, Hon ARAM

Michael Allis PhD, M Mus, B Mus

George Biddlecombe MA, PhD, LRAM, GRSM, ARCM, ARAM

Timothy Bowers D Phil, B Mus, ARAM

Ruth Byrchmore M Mus, B Mus, ARAM

Sarah Callis PhD, BA

Melanie Daiken M Mus, LRAM, ARAM

Laurence Dreyfus PhD, M Phil, BA, Dip Sup (Brussels), Hon RAM (Thurston Dart Professor of Performance Studies and Head of Department, KCL)

Jonathan Freeman-Attwood M Phil, B Mus, Hon RAM

Amanda Glauert MA, PhD, ARCM

Neil Heyde M Mus, B Mus

Iain Ledingham MA, Dip RAM, FRCO, FRAM

Gerard McBurney BA

Ian Partridge CBE, LGSM, Hon RAM

Curtis Price AM, PhD, Hon RAM

Peter Sheppard Dip RAM, ARAM

Members of the Music Department, King's College London

Supporting Studies

Denise Ham (Conducting)

David Pettit MA, B Mus, FRCO, Hon ARAM, Hon FTCL

Patrick Russill MA, Hon RAM (Church Music)

Nicholas Walker LRAM, Dip RAM, ARAM

Humanities

Michael Hrebeniak BA (English Literature and Cultural Studies)

Members of the teaching staff at King's College London

ALEXANDER TECHNIQUE

Members of the Society of Teachers of the Alexander Technique

Lady Davis Hon FRAM

Graham Griffiths ARAM

John Hunter

Ilana Machover

Judith Magidov

Dorothea Magonet Hon ARAM

Paul Moore

Jan Steele

Honorary Consultant

Misha Magidov

MUSIC IN THE COMMUNITY

Graeme Humphrey ARAM (Director)

Margaret Hubicki MBE, FRAM, FRSA (Consultant)

Jeremy Summerly MA, M Mus, Hon ARAM

Born in UK. Choral Scholar at New College, Oxford and postgraduate musicology student at King's College, London. Conductor of Schola Cantorum of Oxford (1990-6) and founded Oxford Camerata in 1984. Over 30 CD recordings spanning music from Gregorian chant to present day. Toured Europe, USA, Japan, Southern Africa. Recipient of European Cultural Prize 1995. Freelance broadcaster and writer/presenter of BBC Radio 3's weekly programme *Choir Works*. BBC Studio Manager 1982-9, Academic Studies Lecturer, RAM 1989-, **Head of Academic Studies 1996-**.

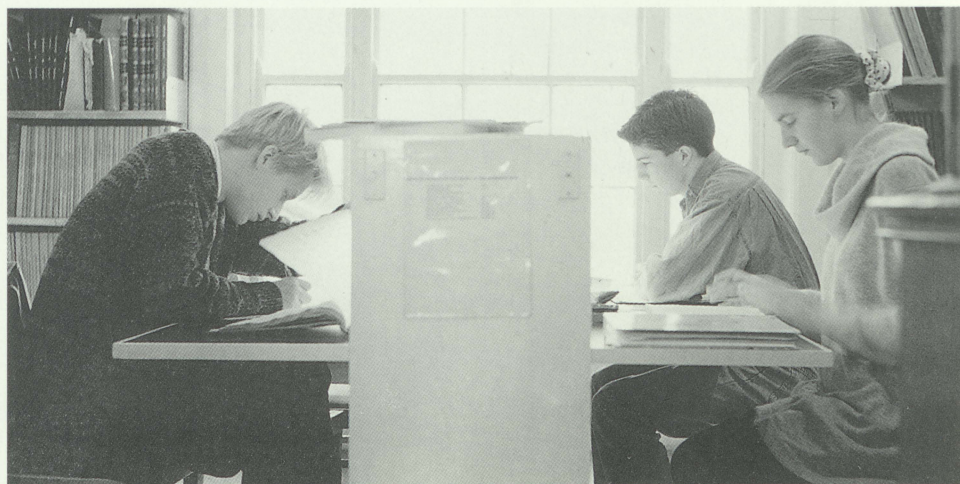
Academic Studies are considered essential to every student's development as a performer. A comprehensive range of topical courses is offered across the disciplines of analysis, aural training, keyboard skills, historical musicology and performance practice: courses which are designed to reinforce a student's critical awareness as a performer. The flexibility of the programme encourages students to pursue individual interests, challenging them to extend knowledge and experience, in order to prepare for contemporary professional demands. A full range of specialist music and humanities courses is also available for Academy students at King's College London.

Alexander Technique

Many performing artists believe the Alexander Technique to be an indispensable foundation for their professional skills. The Technique is based on an understanding of the body in relation to the stresses and demands of life. It allows the release of unnecessary tensions, the changing of habits acquired through years of physical misuse, and the prevention of interference with delicate mechanisms of balance. The discipline is of particular value to young musicians as they prepare to enter a demanding and competitive profession. Students can apply for a course of weekly individual lessons, and small group sessions are available for those who have taken classes in the past.

Music in the Community

This programme is designed to broaden student horizons and, at the same time, create links with the local community. Small ensembles are taken into local schools to give concerts/demonstrations – to date over 2000 local school children have attended these concerts – and instruction is given in presentation and communication. Additionally, the programme prepares students in the specific demands required of artists working for the Council for Music in Hospitals and Live Music Now! Contacts are also made for those students wishing to involve themselves in the disadvantaged community.



General information

Location

London is generally acknowledged to be the musical capital of the world as well as the creative arts in general. Moreover, as the gateway to Europe, London offers an unrivalled range of opportunities. The Academy is situated in the heart of the city and enjoys a position within two minutes' walk of the famous Regent's Park. There is easy access to main-line and underground stations as well as Heathrow and Gatwick international airports (see map on inside back cover).

Facilities

The Academy is a striking, purpose-built Edwardian building dating from 1911. It includes all the requirements of a modern conservatoire: teaching studios, rehearsal and lecture rooms, two large concert rooms, a recently updated stock of pianos, a well-equipped Library, a modern opera theatre and a large concert hall (the Duke's Hall), good restaurant facilities and a significant new provision in electronic and recording studios. The latter can be used for student performances or for the making of demonstration tapes. There are also suites of practice studios. Teaching rooms are available for practice in the evenings. Facilities are available from 7am-11.30pm during term-time and on a more restricted basis at weekends and in vacations.

Library

The Library has over 125,000 items and provides essential materials for Academy courses, with a large stock of books and sheet music, including a significant collection of choral, early and contemporary music scores. The Armstrong Room houses the reference collection and has accommodation for quiet study. Audio facilities include CD players and record/cassette decks as well as a fast-growing library of recordings. Microfilm/microfiche materials and a reader-printer are also available for use. The majority of students have access to King's College and University of London libraries but must apply through the Librarian in the first place. An inter-library loan scheme operated by the British Library gives access to still further resources. All stock information is available on a modern computerised system.

The Orchestral Library has about 4,000 sets of orchestral parts constantly augmented with new acquisitions. Important collections include the libraries of Sir Henry Wood and Otto Klemperer.

The Academy also possesses a fine collection of manuscripts and early printed editions: they may be consulted by appointment. The rarest of these have recently been conserved with the help of the Steel



Charitable Trust. The Library also houses a Sir Arthur Sullivan archive and a Sir Henry Wood archive presented by the late Professor Arthur Jacobs. Among the Library's most valuable possessions are the manuscripts of Purcell's *The Fairy Queen*, Sullivan's *The Mikado*, and Vaughan Williams's *Fantasia on a Theme of Thomas Tallis* and *Serenade to Music*.

(Various guides are available from the Librarian.)

Stock of Instruments

All students, except those in piano, organ, harpsichord and timpani and percussion, are expected to own their own instruments. The Academy has an extensive stock of instruments, including one of the finest collections of stringed instruments in the world (*Masterpieces of Italian Violin-Making 1620-1850*, by David Rattray, the Academy's Instrument Custodian, is a valuable guide to this collection – price £50) comprising Stradivari and Amati violins and the famous 1696 'Archinto' viola. The majority of these are available on loan during studentship, particularly for important concerts, recordings and international competitions. There is also a varied stock of woodwind and brass instruments and a substantial collection of modern copies for 'period' performance.

Computers

Ten Apple Macintosh workstations, for the use of students and staff, are equipped with academic and professional applications, including word-processing, spreadsheets and desktop publishing. To complement this, the acclaimed Sibelius 7 software package is available for state-of-the-art music notation. Students have access both to electronic mail and the vast information resources accessible the world over through the Internet. The Academy provides training in the use of this equipment, thereby helping students to master the skills needed by professional musicians today in managing and promoting their performance careers.

Student services

Accommodation

The Academy has access to a wide range of accommodation, including hostels in the University of London. All enquiries should be addressed to the Estates Manager.

Counselling

The pastoral team, led by the Counsellor, has instant access to all appropriate facilities at King's College London. The Academy has a designated Chaplain from the University of London chaplaincy.

Health

The Academy uses a range of specialists who deal with difficulties related particularly to performing musicians.



Close links exist with a number of the City's teaching hospitals.

The Student Union

All students are automatically members of RAMSU, the Academy Student Union. Apart from its provision of entertainment and welfare services, RAMSU actively represents students on all boards, including the Committee of Management, and makes an important contribution to Academy life. The Union is run by an elected student President and a committee of officers with specific posts, including one specially for overseas students. The Student Liaison Committee meets monthly with staff to discuss current issues and concerns.

Social life at the Academy is very active with a wide range of events, from regular jazz, karaoke and quiz nights in the bar to didgeridoo workshops and salsa parties. Freshers' week events, termly balls, Rag Week and other special events are organised. Societies include a belly dancing society, a film society, Tai Chi classes and a burgeoning Christian Union. The Academy football team plays against other colleges and orchestras most weekends and the cricket team plays throughout the season. There is also a netball team and squash ladder. Close proximity to the University of London Union building allows students to benefit from excellent sports and entertainment facilities and a range of societies at very affordable prices.

Consultation Lessons

The Academy takes great care over the allocation of students to teachers. Those who have accepted a place are encouraged to make early contact with the Registrar. Every effort is made to accommodate students' preferences but the final allocation is at the absolute discretion of the Principal. There may be a charge for consultation lessons in advance of entry, payable to the professor.

Scholarships and Bursaries

Entrance Scholarships and Exhibitions are awarded to selected candidates following Entrance Auditions. The Academy is also able to offer bursary awards to a select number of undergraduate and postgraduate students. Funds vary from year to year but the Academy tries to make available as much money as it can for students. Enquiries should be made to the Registrar.

Overseas Students

The Academy offers an 'acclimatisation' course to foreign students in the weeks before the beginning of the academic year. This includes a thorough introduction to

the Academy and London life. Ongoing language courses, for which there is a small charge, are also available (and are compulsory for non-English speaking overseas students who fail to satisfy a minimum English-speaking requirement). A handbook for foreign students is available from the Registrar and gives many useful hints.

Open Days

Open Days are designed for any member of the public to observe Academy work in progress, though they are directed particularly towards prospective applicants who may wish to consult specific staff on aspects of the Academy 'experience'. Open Days usually occur during June; information is included in the application form. Visits at other times may be arranged, but are usually for groups rather than individuals. Enquiries should be addressed to the Registrar.

Careers Advice

Career preparation in a broad range of crucial areas in the music profession is integrated into courses of study. The Director of Studies, Heads of Studies and Course Tutors are available to give individual advice. Students also receive a copy of *Preparing for Work*, an in-house volume full of advice from members of the music profession on ways to seek auditions and obtain employment. The Research Officer also provides support for students who are in the final stages of their study.

Post-student Support

The transition from student to professional life is not always easy and the Academy is committed to helping current and former students to establish themselves in the outside world. The 'Music Box' (organised by the Development Office, using technology supplied by Digital Equipment Company) provides invaluable advice and information for students seeking to develop a career. One-year fellowships are offered for performers with encouraging prospects who would benefit from the Academy's facilities while building their careers.

External Bookings Office

Through the office of the Manager, External Bookings, students have the opportunity of gaining work experience outside the Academy, thus learning to adopt a professional way of handling and administering paid engagements. These include performances in concert and recital, often for the more senior students, and opportunities, open to everyone, to earn money playing at a variety of functions. The musical content and performance standards of such engagements are fully supervised by the professional staff.

Courses at the Academy

There are three courses of study open to Academy students:

Undergraduate:

I. BMus (London) in performance or composition

Postgraduate:

i) Postgraduate Course in performance or composition

ii) MMus (London) in performance or composition

They are detailed as follows:-

1. BMus (Perf) London

- a) Course Design
- b) General Course Overview (tables)
- c) Course Descriptions:
 - i) Performance Studies
 - ii) Academic and Supporting Studies
 - iii) Assessment of Course Units
 - iv) Examinations

2. Postgraduate Performance Course

- a) Course Design
- b) General Course Overview (tables)
- c) Course Detail – Assessment Methods and Examinations
 - i) Year 1
 - ii) Year 2
- d) Marking Scheme and Related Diploma Awards

3. MMus (Perf) London

- a) Course Design
- b) Performance – Course Detail and Assessment Criteria
- c) Composition – Course Detail and Assessment Criteria
- d) Examinations

The following Principal-study subjects may be followed on all courses:

• **Strings:** Violin, Viola, Cello, Double Bass, Harp, Classical Guitar; Historical String Instruments (Violin, Viola, Viola da Gamba, Cello, Violone, Lutes) • **Woodwind:** Flute, Oboe, Clarinet, Saxophone, Bassoon; Historical Woodwinds (Recorder, Transverse Flute, Oboe, Oboe d'amore, Clarinet, Bassoon) • **Brass:** Trumpet, Horn, Trombone, Euphonium, Tuba; Historical Instruments (Cornetto, Natural Trumpet and Horn, Sackbut) • **Timpani and Percussion** (one subject) • **Classical Accordion** • **Conducting** (normally postgraduate only) • **Keyboard:** Piano, Piano Accompaniment (postgraduate and from year 3 for undergraduates), Répétiteur (postgraduate only), Organ; Historical Instruments (Harpsichord and Fortepiano) • **Vocal Studies** • **Composition** • **Electro-acoustic composition** • **Commercial Music composition** • **Jazz**

BMus (Perf) London

This is the Academy's only undergraduate course – a compact four-year framework of study created to reflect students' true strengths and aspirations. This pioneering and integrated course is designed to promote the highest levels of performance at the same time as giving musicians the intellectual tools to develop their creative potential in an increasingly competitive world. All parts of the programme are geared towards enabling students to fulfil their potential within a focused yet flexible provision of practical tuition and academic classes – expressly built for international performers of tomorrow.

The Academy believes strongly that its performance programmes warrant the best possible qualification. For this reason, we offer our students a BMus awarded by the University of London, a world-renowned degree which holds any student in good stead whatever path is ultimately followed.

The Academy collaborates closely with King's College London as a means of allowing students to work within a broad educational and artistic environment; shared lecturers and classes enable students from both institutions to benefit from an ever-increasing range of activities and facilities. Tutors are on hand to advise students on how the curriculum can best be tailored to individual needs.

a) Course Design

The degree of Bachelor of Music will be awarded to a candidate who has:

- a) satisfied the general entrance requirements of the University of London
- b) successfully followed the approved degree programme (which normally extends over four consecutive years)
- c) passed the prescribed examinations.

The BMus (London) is a course-unit degree. Course units (cus) are made up of individual courses which contribute to a student's degree. The value of each course-unit passed is either 1.5 or 0.5. In any one year, students normally follow a total of between 3.0 and 4.0 course units of new work.

In a given year, students must obtain the minimum course-unit requirement in order to proceed to the next year of the course. Year 1 (2.5 cus); Year 2 (an accumulated 5.5 cus); Year 3 (an accumulated 8.5 cus); Year 4 (an accumulated 12.0 cus to graduate). A general course overview on page 35 demonstrates how the system operates.

Components

Performance (all years)

One-to-one tuition. Principal study (including related study for some students)

Ensembles (all years)

Including: Chamber Music, Orchestra, Chamber Choir, Opera, Church Music, Music Theatre, Jazz Workshop, Commercial Music

Performance Practice and Professional Preparation (Years 3 & 4 only)

Techniques and Analysis (Years 1 & 2 only)

Class Electives (Years 2, 3 & 4)

Topics in Music History (Year 1 only)

Humanities (a minimum of one course to be taken in four years)

Supporting Studies (Years 1 and 2. See minimum requirements p.36 & 37)

Aural, Technology, Conducting, Keyboard Skills

Entry to the BMus course

The majority of students will have been fully accepted onto the BMus course by the time they arrive at the Academy in September.

In some cases, students will enter the Academy without matriculating onto the BMus course (ie without having achieved the necessary academic or language qualifications). **All students follow a full programme of undergraduate study whatever their status.** Non-matriculated students will normally register through the University following successful completion of all parts of their first year, after which they matriculate onto Year 2 of the BMus programme.

The Tutor System

Two BMus Tutors are available to discuss a wide range of issues, such as the performance and academic options available to students, timetabling, progress and any other aspects of their course of study.

With a general responsibility for both academic and pastoral welfare, the Tutors are able to monitor the overall progress of a student and therefore act as an effective and important representational link between the student and the institution. In addition, overseas students may refer to the Overseas Liaison Officer for help with any specific problems, including those arising from cultural differences.

The University of London regulations state:

A student registering for the BMus degree in Performance shall follow it over four consecutive years of full-time study.

In order to qualify for the BMus degree in Performance, a candidate must have satisfied the examiners to a value of at least 12.0 course units within the degree programme, of which 6.5 course units shall be in the subjects of Performance Studies, one course unit in Music History or Analysis or Performance Practice and Professional Preparation (PPPP) and one half course unit in Humanities. Not more than three course units shall be in elective subjects.

Entry to the BMus course other than from Year 1

In some cases it is possible to take part in the BMus programme without starting in Year 1. These include:

1. Exchange students from another institution (where credit can be transferred back to the home institution). NB: in a number of cases, students enrolled at the Academy are encouraged to take a year abroad at another institution as part of their BMus studies. Exchange agreements are increasingly popular and provide students with an excellent opportunity to broaden their musical horizons further.
2. Transferring from another institution with received credit acceptable to the Academy. Most students will enter the course at Year 2 level; however, in exceptional cases entry at Year 3 may be possible.

b) General Course Overview

Performance overview	YR1	YR2	YR3	YR4	TOTAL
Performance	1.5	1.5	1.5	1.5	6.0
Ensembles	0.5	0.5	0.5	0.5	2.0
Aural/Keyboard Skills	0.5	0.5	—	—	1.0
Techniques & Analysis	0.5	0.5	—	—	1.0
History	0.5	—	—	—	0.5
PPPP	—	—	0.5	0.5	1.0
Class Elective	—	0.5	0.5	0.5	1.5*
Humanities	1 x 0.5 in 4 years				0.5*
Course units per year	3.5	3.5	3.0	3.0	13.5 (inc. 0.5 Hum)

*Minimum

Jazz overview	YR1	YR2	YR3	YR4	TOTAL
Performance (instrumental lessons, recitals)	1.5	1.5	1.5	1.5	6.0
Ensembles (workshops/Big Band)	0.5	0.5	0.5	0.5	2.0
Aural/Transcription/Keyboard Skills	0.5	0.5	—	—	1.0
Composing & Arranging Theory	0.5	0.5	0.5**	0.5**	2.0
Jazz History	—	0.5	—	—	0.5
Class Elective	—	0.5	0.5	0.5	1.5*
Humanities	1 x 0.5 in 4 years				0.5*
Course units per year	3.0	4.0	3.0	3.0	13.5 (inc. 0.5 Hum)

*Minimum **Includes Advanced Transcription Project

Composition overview	YR1	YR2	YR3	YR4	TOTAL
Principal Study	1.5	1.5	1.5	1.5	6.0
Ensembles*	0.5	0.5	0.5	0.5	2.0
Aural/Keyboard Skills	0.5	0.5	—	—	1.0
Techniques & Analysis	0.5	0.5	—	—	1.0
History	0.5	—	—	—	0.5
PPPP	—	—	0.5	0.5	1.0
Class Elective**	—	0.5	0.5	0.5	1.5
Humanities	1 x 0.5 in 4 years				0.5
Course units per year	3.5	3.5	3.0	3.0	13.5 (inc. 0.5 Hum)

*Includes workshop talks and compositions (40%); Orchestration and Analysis (40%); Electronic Techniques, Commercial Skills and Professional Skills (20%). **An Analysis class elective must be taken once over Years 3/4.

Commercial overview	YR1	YR2	YR3	YR4	TOTAL
Principal Study*	1.5	1.5	1.5	1.5	6.0
Ensembles**	0.5	0.5	0.5	0.5	2.0
Aural/Keyboard Skills	0.5	0.5	—	—	1.0
Techniques & Analysis	0.5	0.5	—	—	1.0
History	0.5	—	—	—	0.5
PPPP	—	—	0.5	0.5	1.0
Class Elective***	—	0.5	0.5	0.5	1.5
Humanities	1 x 0.5 in 4 years				0.5
Course units per year	3.5	3.5	3.0	3.0	13.5 (inc. 0.5 Hum)

*Principal study in Years 1 and 2 includes: Commercial Writing; Technology; Film/Television Music; one-to-one tuition. Principal study in Years 3 and 4 includes: Commercial Writing; Technology; one-to-one tuition. **Ensemble includes: Commercial Workshop; University of Westminster Recording Sessions; Manson Ensemble; Symphony Orchestra.

***Class electives are offered as follows: Year 2 – Commercial History; Year 3 – Business Studies for Musicians; Year 4 – Business Studies for Musicians II or Jazz Studies.

c) Course Descriptions

i) Performance Studies

Principal-study (1.5 cus)

This is the focal point of a student's musical development and is taught to a professional level on both an individual and group/class basis.

Each student receives one hour of one-to-one tuition per week in Principal study. In some cases students may take an additional Second study (eg piano for an oboist) or Related study (eg cor anglais for an oboist).

Students are assessed through a combination of

- (i) Annual Examination in May/June
- (ii) Professorial Reports.

Ensembles (0.5 cu)

All performance activities are assessable in the BMus (London) degree scheme. Depending on the nature of the Principal study, a range of ensemble studies provides the experience needed to reap the benefits of the Principal-study lesson (see below).

Ensembles for instrumentalists

The Academy provides comprehensive orchestral training for all instrumental students. Orchestral planning generally follows a four-year cycle broadly described as follows:

Year 1: String students play in String Orchestra; Woodwind/Brass/Percussion players perform in Symphonic Wind Ensemble and Brass Ensemble. Occasionally, first-year students are asked to play in Symphony Orchestra.

Years 2 & 3: Students play in Symphony Orchestra, Symphonic Wind and Brass Ensemble. They will also be involved in Commercial Music sessions.

Year 4: Students will be involved in Sinfonia, Manson Ensemble (contemporary) and brass ensembles.

There are ample opportunities for performance groups in Historical Performance. The Opera Orchestra is drawn from the Sinfonia.

Students are generally not required to perform in more than one orchestra in the same week, and rehearsals are carefully monitored in order not to contravene the terms laid out in the Student Charter.

Orchestral instruments

- i) **Strings*** (including Harp) *all assessed 50%*
- ii) **Woodwind** *orchestra & 50%*
- iii) **Brass** *chamber music*

***Double Bass:** assessed 100% orchestra or 50% orchestra and 50% chamber music.

Orchestral Studies are assessed by Heads of Department in close consultation with the Head of Conducting and visiting conductors where appropriate. Marks are awarded for rate of progress and performance achievement.

Ensembles for singers

This includes choirs as well as miscellaneous classes where vocal students work in groups such as acting, movement, Italian song, Italian craft, German language & lieder, French song, English song and opera.

Ensembles for composers

Workshops/Talks (40%), Orchestration, Analysis and Repertoire Studies (40%), Electronic Techniques, Commercial Skills and Professional Skills (20%)

Ensembles for jazz

Big Band (35%), other Ensembles including workshops & combos (65%)

Ensembles for Commercial Course

- i) Commercial Workshop (40%)
- ii) Manson Ensemble (20%)
- iii) Symphony Orchestra (20%)
- iv) University of Westminster Recording Sessions (20%)

Performance Opportunities for Undergraduates

All performing activities are integrated and assessed within the degree programme. Students have the opportunity for extensive performance experience at all stages of the course. The transition from the professor's studio to the concert hall is a crucial objective in a student's training and is carefully organised and graded.

Undergraduate student concerts

These take place weekly on Tuesday and Wednesday lunchtimes. By agreement with their teacher a student may submit a concert voucher to the Registry. Scheduled programmes are posted on the Undergraduate Concert noticeboard. All

performances are assessed and contribute towards the Ensembles 0.5 cu. In exceptional cases, students may be requested to perform in the Wednesday evening postgraduate concert.

ii) Academic and Supporting Studies

Performance Practice & Professional Preparation (Years 3 & 4) (0.5 cu, 20 weeks)

A core component in Years 3 and 4, this course tackles performance techniques and interpretative issues, and offers practical insights into professional preparation. The aim is to equip students with the tools for investigating often unfamiliar musical repertoire in both historical and contemporary contexts. In the second semester of Year 3 students consider a variety of career issues, including general administration and the organisation of a professional ensemble. Applications of studio and computer technology are also examined, as are methods of producing and marketing a CD. As a culmination of the PPPP course, Year 4 students work closely with their Tutor to prepare a Lecture Demonstration on performance or interpretation issues relevant to their own repertoire.

Assessment

Year 3: an assigned Performance Practice project (50%); an assigned Professional Preparation project (50%)

Year 4: an assigned Performance Traditions project (50%); a Lecture Demonstration including 300-word abstract (50%).

Techniques and Analysis

This two-year, seminar-based course aims to develop understanding and appreciation of music at a technical level. Whereas pastiche composition aims to provide facility in manipulating musical materials and ideas, the analysis of musical processes cultivates an ability to make informed performance decisions. One half of the academic year takes the form of a taught course leading to written examination, while the other half is dedicated to project work chosen by each student.

Class Electives

Offered to students from the second year onwards, class electives encourage exploration of specific repertoire (eg Mozart Opera, Chamber Music, Late Romanticism,

etc) and development of areas of specific technical expertise (eg Instrumentation, Specialist Keyboard Skills, Score Analysis, Counterpoint, etc). Classes are run as seminar groups, and students are expected to engage with emerging critical ideas and take the initiative in individual project work.

Topics in Music History

This one-year course focuses on the musicological, social and political context of composers within the western art tradition. Presentational methods range from formal chronological surveys of historical periods to informal discussions of selected works. The programme aims to generate an environment where students feel able to question received terms and definitions.

Humanities

Humanities study provides a good opportunity to broaden the basis of the BMus degree in subject areas which are inextricably linked to music.

The Humanities curriculum, which is unique to the Academy, is designed to introduce students to new disciplines and thereby extend creative abilities through encouraging critical thought. Subject areas, which range from literature and art history to acoustics and languages, take into account the aesthetic, social, political and ethical issues facing the contemporary performing artist. Classes are structured as seminars, offering students an opportunity to engage in lively debate.

BMus students with particular interest in pursuing humanities and academic music courses at King's College London are strongly encouraged.

Supporting Studies

The components of the Supporting Studies curriculum are designed to enhance musicianship and broaden musical awareness.

Aural Training: a compulsory part of the programme in Years 1 and 2, with students given the option to continue beyond the foundation level. Mandatory coursework focuses on pitch, rhythm, intonation, polyphonic awareness and texture, while improvisation and acoustic awareness are taken at the higher level.

Keyboard Skills: compulsory for Principal-study keyboard players. The curriculum covers score-reading, harmonisation, improvisation (including elements of jazz)

and accompaniment. Foundation training is available for students with limited keyboard experience.

Conducting: all students are taught the basic elements of baton technique and ensemble training.

Technology: an introductory course for all students, covering computer production techniques necessary to the contemporary performer.

Art of Teaching: specialist classes in vocal and instrumental teaching are held for undergraduates, contributing part of the requirements for the Licentiate (LRAM) Diploma of Teaching.

iii) Assessment of Course Units

- a) Course unit marks in the BMus (London) consist of marks for performance studies and others for academic studies in a ratio which reflects the performance bias of the degree. The ratio between performance and academic studies varies from student to student, though performance is given the highest weighting.
- b) The degree is weighted over the four years at a ratio of 1:2:3:5 for students registered on the course for all four years. For example, the marks obtained in Year 3 would be multiplied by 3 for that year's total. Students for whom this does not apply (eg those taking a year abroad or who join in Year 2) should consult their Tutor.
- c) Course work and/or examinations determine the marks given for a course unit.
- d) In most courses, students must satisfy the examiners on a regular basis (whether in practical assignments, or portfolio and other written work) as well as in examination (at the end of the semester or year).
- e) Degree classifications are determined by the above ratios. Once students have achieved the minimum requirement, results are then scrutinised by the Examinations Board and submitted to Senate House for ratification. Credit is given for both the depth and the quality of degree work. Students are more likely to graduate with a higher classification if they successfully complete more than the minimum of course units.

iv) Examinations

The Performance band (1.5 cus) comprises two parts: Principal-study Examination and Professorial Assessment.

Principal-study Examinations

Principal-study examinations are held in May/June in each academic year. A timetable of examinations is published early in the summer term by the Registry. Students take exams in Years 1-4 of their course.

All students receive a copy of their Principal-study examination reports with classification but not percentage marks.

The final Principal-study examination takes the form of a recital (except for composers, where a portfolio is offered), with additional elements according to Faculty.

Students may also obtain the Teachers' Licentiate Diploma (LRAM) which is normally awarded after completion of three years' studentship. To do so they must achieve the following:

- Principal-study examination (Year 3)
- Aural: Level 3 (Assessment)
- Satisfactory completion of all 'paperwork' requirements for the course (Techniques and Analysis, Year 2)
- Art of Teaching: Full attendance at seminars and workshops and a viva voce examination. The technical part of this section involves the teaching of technique and the ability to correct technical problems, giving examples from the scale/arpeggio list. Attendance is mandatory.

Professorial Assessment

A Professorial Assessment for each student is submitted in April. A mark is awarded for achievement and progress during the academic year. Marks are subject to moderation by Heads of Departments.

Annual Review

Students' academic progress is reviewed at the end of each year. Progress depends on passing the appropriate number of course units and satisfying Heads of Departments' requirements of attendance. End-of-year interviews are held in June at which the Tutors evaluate the past

year with students and discuss the next year's programme of study. The Academy reserves the right to refuse re-admission on the grounds of a student's lack of ability or industry.

Classification of degrees

In awarding Honours, examiners take into account the total number of passes obtained, the standard at which the course-units have been passed, the distribution of marks, any material improvement or deterioration in a student's performance during the degree course, as well as additional factors such as illness or other personal circumstances known to them.

Any student near the boundary of a Class, or for whom any unusual circumstances should be taken into account, is given special consideration to ensure that justice, rather than mere arithmetic, is done.

On successful completion of the course, students will be awarded an Honours or Pass degree on the basis of a weighting scheme.

Results are classified as follows. Classes I - III are awarded with Honours:

CLASS I	= 70+ %
CLASS II(i)	= 60-69 %
CLASS II(ii)	= 50-59 %
CLASS III	= 40-49 %
PASS	= 33-39 %
FAIL	= 32 % and below



Postgraduate Performance Course

The Postgraduate Performance Course aims to train aspiring professional performers and composers who have normally completed an undergraduate course to a high level of performance prior to entry, and also to create a programme of study appropriate to an individual's needs, in an environment in which students are able to reach the highest possible standards.

The duration of the Course may be varied but, fundamentally, comprises a two-year programme. Selected students may take one year to complete the course, although this does not apply to either singers or conductors whose courses are normally three years. However, three-year courses can, in certain cases, be condensed into two.

Postgraduate Performance Course students are involved in the full gamut of ensemble and complementary activities: chamber music, orchestras, opera, early music, contemporary music, church music etc, arranged by faculty and monitored closely by the Postgraduate Performance Course Tutor who assists with individual programmes.

Students at this level are expected to perform regularly in Academy concerts. There are

opportunities to play in lunchtime concerts and Wednesday early evening events, concertos with the Symphony Orchestra, Sinfonia and String Orchestra, faculty concerts, performance classes and masterclasses, as well as in the Academy's wide range of competitive prizes and chamber music evenings.

The course forms a 'bridge' to a performance career and those who apply should have a clear idea of their future aims.

a) Course Design

Central to the course structure is a clear progression of integrated components towards the main performance requirement at the end of the course. The course components comprise:

- (i) common core elements, required for all postgraduate students
- (ii) faculty-specific elements, required for all postgraduate students within a given faculty

The latter are essential in developing both specific and general expertise and enhancing performance standards within the individual

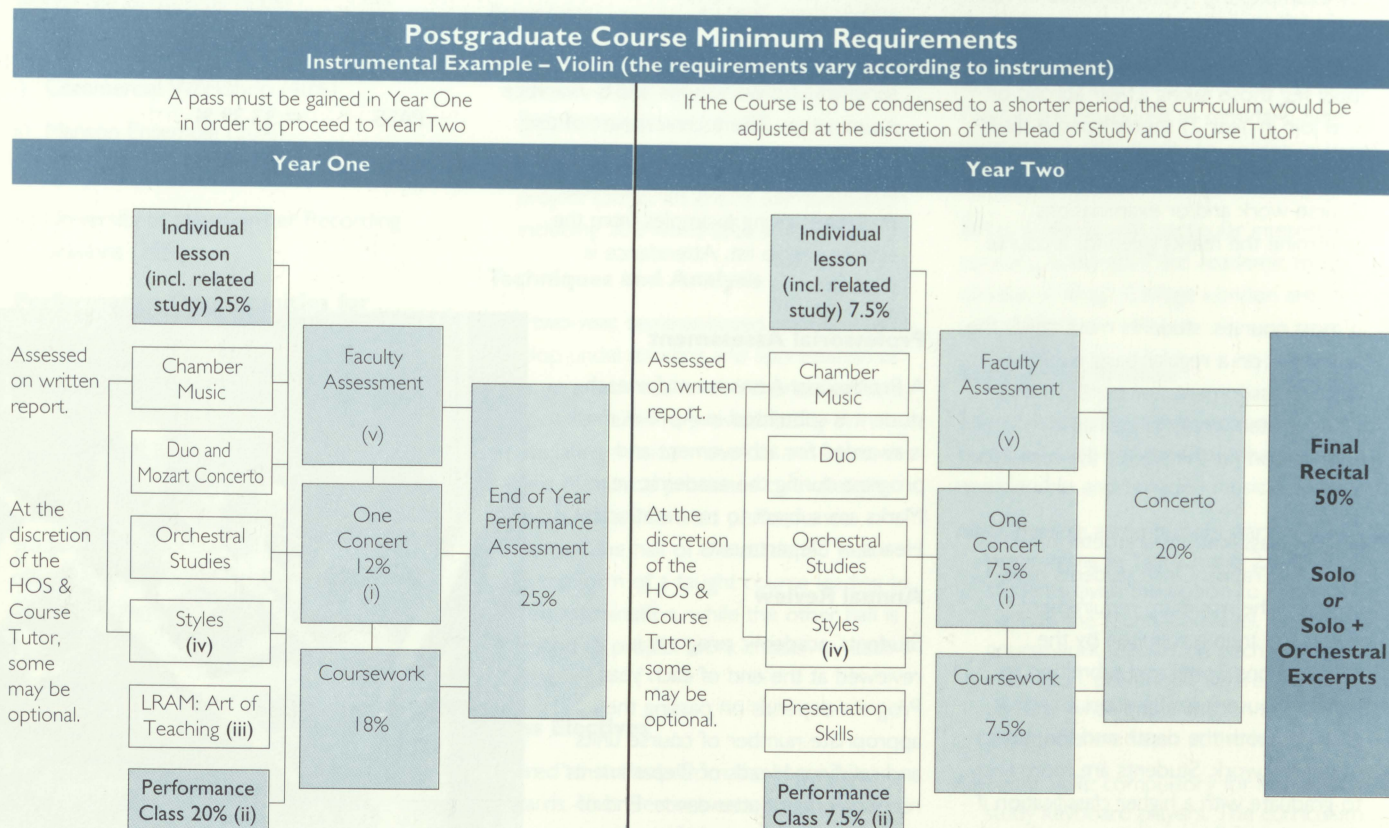
disciplines. As each student may have individual needs and particular strengths and weaknesses, the faculty-specific elements may be adjusted (increased, diminished or changed) after discussion with, and at the discretion of, the Head of Study and Course Tutor.

The Tutor System

The course is supported by the Postgraduate Performance Course Tutor who is available to assist and advise all postgraduate students. Weekly surgeries take place and are enhanced by an appointments system outside normal surgery hours. In addition, overseas students may refer to the Overseas Liaison Officer for help with any specific problems, such as those arising from cultural differences.

b) General Course Overview

A general course overview follows and demonstrates graphically how the system operates. Common core elements are shown in darker boxes while faculty-specific elements ('faculty-selectives') are shown in lighter boxes.

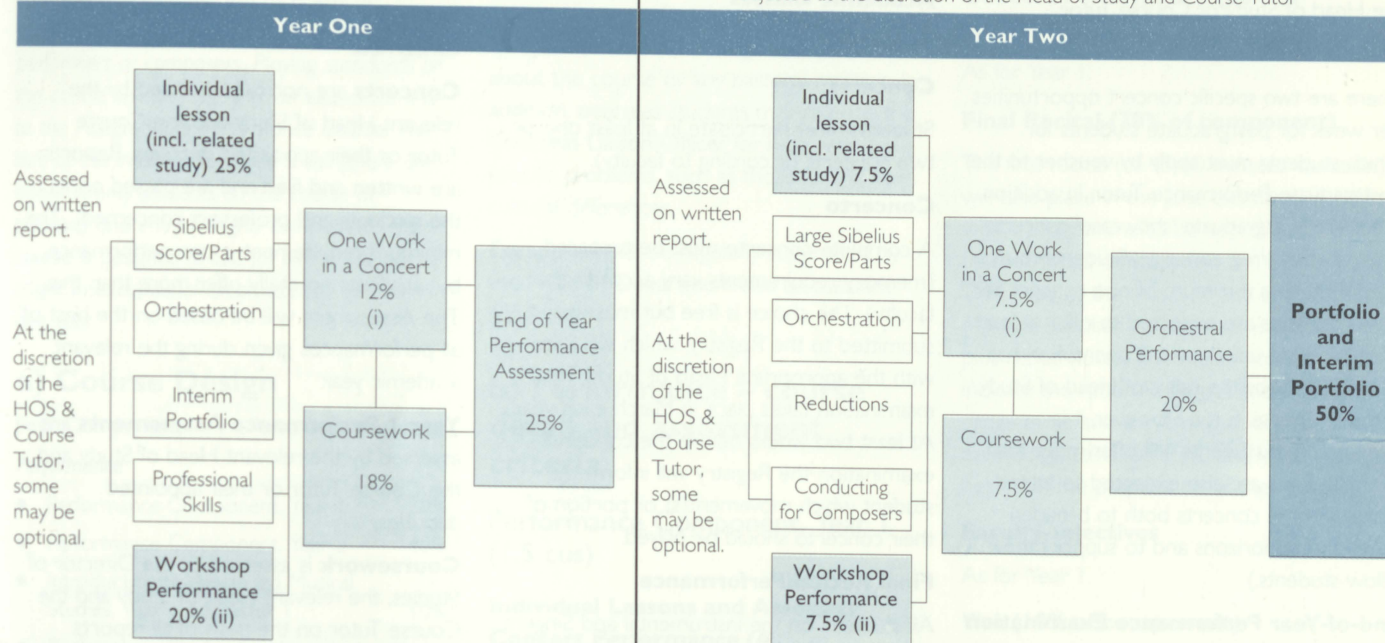


Postgraduate Course Minimum Requirements

Composition

A pass must be gained in Year One in order to proceed to Year Two

If the Course is to be condensed to a shorter period, the curriculum would be adjusted at the discretion of the Head of Study and Course Tutor



Notes:

- | | |
|---|--|
| <p>(i) The Concert mark is for the best performance at one or more concerts.</p> <p>(ii) The Performance Class/Workshop Performance mark includes performance and attendance.</p> <p>(iii) LRAM Art of Teaching can be taken within one of the years.</p> | <p>(iv) Styles: To include all applicable styles.</p> <p>(v) The Faculty Assessment is assessed as Distinction, Merit, Pass or Fail.</p> <p>Optional: Attendance as an observer in BMus and MMus classes, subject to availability and approval of Course Tutors.</p> |
|---|--|

c) Course Detail Assessment Methods and Examinations

i) Year I

Year I lays a broad foundation for subsequent work, while incorporating a sense of progression towards the end-of-year examination. The individual lesson, including related study, and Performance Class are linked; they are also supported by the faculty-selectives which are designed to contribute to the overall development of the musician. These lead to:

- (i) participation in a minimum of one concert, and
- (ii) assessment of faculty selectives and overall coursework.

The end-of-year examination may be perceived as the 'target' of Year One. It should also be noted that public performance (see (b), (d) and (e) below) comprises more than half of the total marks for assessment.

The common core elements (required of all students) and their respective weighting expressed in percentages are:

	Percentage Weighting
(a) Individual Lesson (including related study)	25%
(b) Performance Class	20%
(c) Faculty selective and overall coursework	18%
(d) One Concert	12%
(The Concert mark is for performance at one or more concerts. The mark is assessed on the best performance)	
(e) Year One Performance examination	25%

Notes:

1. Some faculties employ different weightings.
2. If the course is to be completed in one year, the curriculum for Year 2/Final Year would normally apply.
3. If a student is on the Course for any period more than one year, then the End-of-Year Performance Assessment must be passed in order to proceed to the next year of study.

Students will take the following:-

Individual Principal Lessons

These are held on a weekly basis and are of 90 minutes' duration.

Faculty-selectives

These are chosen by each faculty and are considered to be an essential part of the course, complementing the Principal study with important professional skills and opportunities. At the discretion of the relevant Head of Study, and after consultation with the student's teacher and Course Tutor, the selectives may be changed according to individual needs. These elements of the course may be weekly (or any other specified amount of tuition time) and will be reflected in the mark for Coursework.

Performance Class

These classes are for students to develop performing and communication skills within a constructive environment of professional and peer response. Classes are given by members of staff as well as distinguished

visiting musicians and are normally held on a weekly basis. The Course requirement is a minimum of two performances. Attendance is compulsory unless dispensation is given by the Head of Study or Course Tutor.

Concerts

There are two specific concert opportunities per week for postgraduate students for which students must apply by voucher to the Postgraduate Performance Tutor. In addition, there are postgraduate 'showcase' concerts and other evening concerts. Students must participate in a minimum of one concert per year - students are expected to offer at least one solo item unless prior dispensation has been granted by the relevant Head of Study and the Course Tutor. However, it is expected that students will offer more than this. (Students are also expected to attend many of these concerts both to broaden their musical horizons and to support their fellow-students.)

End-of-Year Performance Examination

This examination comprises fifteen minutes' playing time of free choice, followed by a brief interview. **Failure in this element of the course will require a re-sit examination where a pass must be gained for continuation on the course.**

Academic Classes

Students may attend BMus and MMus classes as observers only, subject to availability and the agreement of the relevant Course Tutors.

English Language

There is a language provision (IELTS-7) for students whose first language is not English.

ii) Year 2

Year 2 builds on the foundations laid in Year 1. The allocation of marks reflects an even greater emphasis on the performance elements, the total allocation being 85%. In general the coursework receives an allocation of 30%, though some faculties employ different weightings. At the discretion of the relevant Head of Study and the Course Tutor, the faculty-selectives can be tailored to suit the particular career aspirations of the individual students concerned.

Performance Class

The Course requirement is a minimum of two performances. Attendance is compulsory unless dispensation is given by the Head of Study or Course Tutor.

Faculty-selectives

All faculty-selectives must be passed for the student to progress to the final recital.

Academic Classes

As for Year 1.

Concerts

Students must participate in at least one or two concerts (according to faculty).

Concerto

A complete concerto must be prepared (memory requirements vary according to faculty). The choice is free but must be submitted to the Registry, which will liaise with the appropriate Head of Study. This examination takes place in March each year. At least two weeks before the concerto examination the Registry will inform the student which movement(s) or portion of their concerto should be played.

Final Recital/Performance

All students on the Instrumental and Singers Concert Course present a recital of 45 to 70 minutes, according to faculty. This takes place in May/June. The programme is of varied free choice and should be submitted to the Registry, which will liaise with the appropriate Head of Study. Students must provide the examiners with brief programme notes and copies of all works to be performed.

Notes:

1. Strings, Brass and Woodwind may take either: Solo or Orchestral pathways.
2. For Conductors, Singers on the Concert Course and Opera singers, the course duration is normally three years but can be done in a shorter period with the approval of the relevant Head of Study and the Course Tutor.

Final Year

The syllabus for Year 2 will form the basis for the final year of the course, whenever the length of the course differs from two years. All variations to the course will be subject to the curriculum rules in force at the time.

Individual lessons are assessed by the relevant professor.

Faculty-selectives are assessed by the relevant member of staff on a Pass/Fail basis, but may be classified as Distinction, Merit, Pass or Fail. In Year 1 or Year 1/Year 2 of a three-year Course, all faculty-selectives must be passed for the student to progress to the

End-of-Year Performance Assessment.

Performance Classes are assessed by the relevant members of staff, and reports are written and passed on to the Course Tutor and to the students and professors concerned.

Concerts are normally assessed by the relevant Head of Study and the Course Tutor or their appointed deputies. Reports are written and filed and are passed on to the students and professors concerned. The minimum requirement is one performance, but students normally offer more than this. The Assessment will be based on the best of all performances given during the relevant academic year.

Year 1 Performance Assessments are assessed by the relevant Head of Study and the Course Tutor or their appointed deputies.

Coursework is assessed by the Director of Studies, the relevant Head of Study and the Course Tutor on the basis of all reports written by relevant staff on any aspect of the student's work and may include both outside engagements and major competition awards.

The **Licentiate (LRAM)** examination for teachers may be taken as part of the course provided that the relevant Art of Teaching classes are attended. Whilst these classes will form part of the coursework, the qualification itself can be gained by examination only.

d) Marking Scheme and Related Diploma Awards

Diploma of Postgraduate Performance

80%+	DipRAM
70-79%	Distinction
60-69%	Merit
50-59%	Pass

40-49% Diploma of Postgraduate Studies

Note: This Diploma can only be awarded to a student who has had excellent results throughout the Course but who, contrary to expectation, is disappointing in the Final Examination.

39% and below	Fail
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MMus (Perf) London

The MMus (London) course was created for those students who wish to combine high-level performance opportunities, or advanced composition studies, with academic study and research, and who see this as a way of enhancing their achievement as postgraduate performers or composers. Playing standards on the course will be judged at an equivalent level to the Postgraduate Performance Course. The size of the intake is relatively small (there are about twenty students on the course at present) and entry is highly competitive. The course is designed to last for two years, but might in exceptional circumstances be taken in one year.

a) Course Design

Basic Components Percentage Weighting

Performance

- Performance Component, Year 1 20%
- Performance Component, Year 2 40%
- Introduction to Advanced Musical Studies, Year 1, Semester 1 10%
- Performance Studies Seminar, Year 1, Semester 2 10%
- Academic Elective, Year 2 10%
(normally taken at King's College London)
- Academic Supervision (for completion of a free-standing project), Year 2 10%

Composition

- Composition Portfolio 50%
- Orchestration Portfolio 15%
- Analysis Portfolio and Presentation 15%
- Elective Assignment 10%
- Speed Writing 10%

Entry to the Course

Entry is open to all students who already hold an Honours degree, normally in music. Applicants must undertake a performance audition (in common with all other courses) and will initially be assessed on their playing ability or composition portfolio. Paperwork demonstrating academic prowess will also be considered and a viva voce will determine a student's overall eligibility for the course.

The Tutor System

The co-ordination of the MMus (London) course in Performance is undertaken by a Course Tutor in close co-operation with Heads of Study; together they keep a close eye on the progress of students' performance and academic studies. In addition to the performance activities organised by the relevant Head of Study,

MMus performance classes are led by the Tutor and other academic staff.

Throughout the course students will receive tutorials and academic supervision - the usual pattern is once a fortnight. The tutorials give an opportunity to discuss general issues about the course or any pastoral matters. In addition, overseas students may refer to the Overseas Liaison Officer for help with any specific problems, such as those arising from cultural differences.

Composers will be regularly supervised by the Head of Department and an assistant supervisor.

b) Performance – course detail and assessment criteria

Performance Component, Year 1 (1.5 cus)

Individual Lessons and Assessed Concert Performance (40% of component)

Students receive individual lessons of 90 minutes per week (or the regular weekly classes for conductors) on their voice or instrument. They are expected to take part in performance classes, ensembles, masterclasses and to perform regularly both inside and outside the Academy. Students must select one concert performance with help from their teacher, Head of Study and the MMus Tutor, which will be offered for formal assessment. Other performance activity and the lessons will be assessed by semester reports from the teacher and from the Head of Study.

Mid-Course Recital (60% of component)

The mid-course recital (of 25-30 minutes' duration) will take place in the June examination period with a programme to be approved by the teacher, Head of Study and MMus Tutor. One copy of the music (in the edition used) must be supplied for the examination panel, plus recital-notes. The recital-notes should indicate the rationale behind the choice of programme and any investigations (of recordings, etc) which have helped in the preparation of the recital.

Faculty-selectives

See entry under Postgraduate Performance Course.

Performance Component, Year 2 (1.5 cus)

Individual Lessons and Assessed Concert Performance (20% of component)

As for Year 1.

Final Recital (70% of component)

The final recital (of 45-60 minutes' duration) will take place in the June examination period with a programme to be approved by the teacher, Head of Study and the MMus Tutor. One copy of the music (in the edition used) must be supplied for the examination panel, plus recital-notes. The recital-notes should indicate the rationale behind the choice of programme and any investigations (of recordings, texts, editions, etc) which have helped in the preparation of the recital.

Faculty-selectives

As for Year 1.

Viva (10% of component)

There is a 30-minute viva examination following the recital in which students are asked about the recital itself, the recital-notes and the impact of their academic interests on their overall performance.

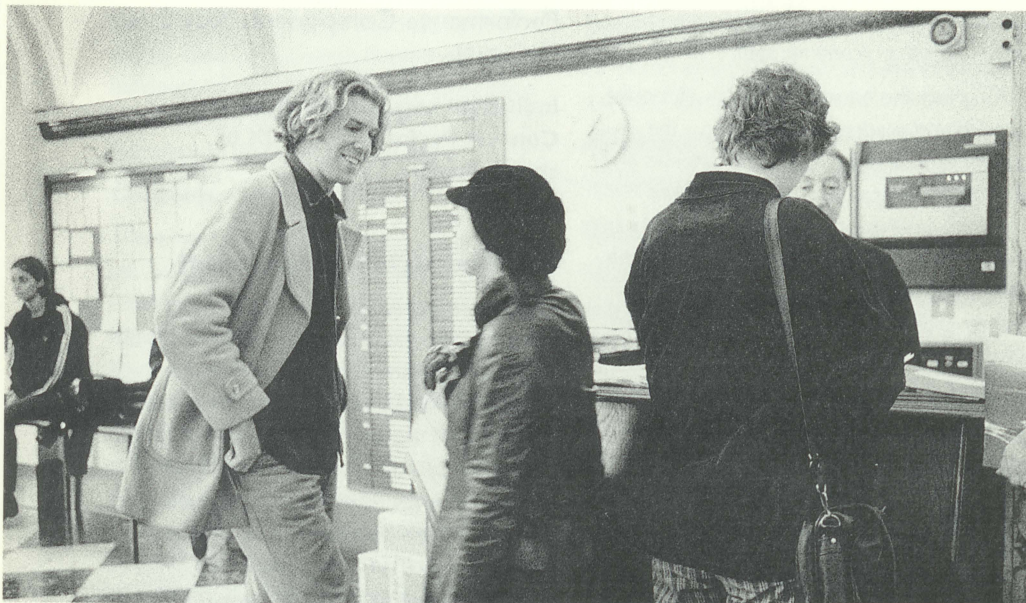
Introduction to Advanced Musical Studies, Year 1 – Semester 1 (1.0 cu)

Seminar Classes

Students take part in weekly seminars, co-ordinated by the MMus Tutor with contributions from other Academy staff. These classes introduce students to various musicological disciplines and their relevance to performance; they are organised in fortnightly slots to cover historical studies, source studies, aesthetics and criticism, and musical analysis. At the end of the semester students will present a seminar of 45 minutes' duration, providing either an analytical evaluation or an editorial commentary on music connected with their own repertoire. The seminar presentation (plus the notes submitted from it) will form 40% of the assessment for this course component.

Supervision

Students are given fortnightly tutorials by the MMus Tutor (and other Academy staff as appropriate) to help with seminar preparations and for the essay (c.5,000 words) which forms 60% of the assessment.



This essay may, if desired, be linked with the essay required for the Performance Studies Seminar; thus making a 10,000-word assignment.

The essay should follow on from the issues outlined in the seminar classes, though students will be free to outline their own precise research area.

Performance Studies Seminar, Year 1 – Semester 2 (1.0 cu)

Seminar Classes

Weekly seminars are co-ordinated by the MMus Tutor, with contributions from Academy staff and outside speakers. These consider issues of interpretation, performance practice and performing traditions, in relation to different repertoires and different historical periods. At the end of the semester each student presents a 45-minute lecture recital, drawing on his/her own repertoire and issues of interpretation connected with it. This forms 40% of the assessment for this course component.

Supervision

As for Semester 1.

Academic Elective, Year 2 (0.5 cu)

This will normally be taken at King's College London, where students are offered a choice from the third-year KCL undergraduate (history and analysis topics) and postgraduate electives. Alternatively, students may choose from the Academy's list of BMus electives, subject to negotiation with the MMus Tutor. The form of the assessment depends on the

elective concerned, but it should be the equivalent of 5,000 words.

Academic Supervision, Year 2 (0.5 cu)

Tutorials are given by the MMus Tutor and other Academy staff in preparation for the submission of a free-standing project (equivalent of 5,000 words) on a topic which should develop the student's research interests and understanding of the links between these and performance. The frequency of the tutorials will vary according to the stage of the project, but the basic expectation will be of fortnightly meetings.

Assessment Criteria

The marking system for each form of assessment, each course component, and for the MMus as a whole is:

Pass with distinction:	70% and above
Pass:	50% - 69%
Fail:	Below 50%

Performance Component, Year 2

Final Recital

This should represent a summation of two years of postgraduate activity, satisfying the standards for successful postgraduate performance at the Academy (see entry under Postgraduate Performance Course) and reflecting how the student's interests have developed through the MMus (London) Course.

Viva

The examiners will be questioning how effectively the musical rationale and preparations outlined in a student's recital-notes connect with their actual recital, and in what sense the student shows a mature awareness of the choices performers must make; recognising that each performer makes connections in their own fashion, they will also be seeking coherent views of the links between academic and performance interests.

Introduction to Advanced Musical Studies, Year 1 – Semester 1

Seminar Paper (Analytical Evaluation or Editorial Commentary) (Seminar Length: 45 minutes)

Analytical Evaluation

Students select an item of repertoire and must consider what kind of critical questions they wish to ask, and what kind of analysis might help in addressing them. This may involve using an established analytical methodology, or calling on aspects of aesthetics or historical study - awareness of what these disciplines involve and how they might be relevant is required.

Editorial Commentary

Having selected an item of repertoire, the student can choose to investigate it further in a number of ways - comparison of editions, comparison of editions with recorded performances, more detailed reference back to primary sources, etc. This seminar uses material to present a discussion of issues such as the status and authority of a given 'text', questions of notational interpretation and performance practice, etc.

Essay (c.5,000 words)

This should take the form of an historical investigation, drawing on documentary and musical evidence to outline a historical case or critical discussion.

Performance Studies Seminar, Year 1 – Semester 2

Lecture-Recital (Length: 45 minutes)

This should focus on an item (or items) of the student's past, present or future repertoire, offering the chance to explore issues of interpretation and performance practice in a practical way, while linking them to aspects of academic debate.

Essay (c.5,000 words)

Following on from the issues discussed in the Performance Studies Seminars, the essay should concentrate on some question of immediate relevance to the activity of performance and the kinds of choices performers have to make.

c) Composition – course detail and assessment criteria

The MMus (London) in Composition can be defined within a four-semester structure as follows:-

Composition Lesson: 90 minutes per week in all four Semesters

Students work with their individual teachers on their portfolios and other work associated with the course overall.

Analysis Seminar: 2 hours per week in Semesters 1 and 2

These seminars, given by a range of faculty teachers, introduce the students to a broad range of twentieth-century master works.

Composition Workshop: 2 hours per week in all four Semesters

These classes provide a platform for students to play and discuss their music openly with fellow-students and Composition Faculty staff members.

Elective: 1 1/2 hours per week in Semesters 3 and 4

These are free choice and are taken from a range of courses, including electro-acoustic music, recording and editing techniques, film music, church music, educational music and computer-setting.

Tutorial: 1 hour per week in all four Semesters

Semesters 1 and 2:

- a discussion of coursework based on seminars given by the Head of the MMus Composition Course.

Semesters 3 and 4:

- a discussion of portfolio preparation given by the Head of the MMus Composition Course.

Composition Course – course units

Year 1

Composition Component (lesson 1 1/2 hours + workshop 2 hours)	1.5 cu
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Analysis Seminar (Semester 1) (seminar 2 hours + 1 hour tutorial)	1.0 cu
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Orchestration Seminar (Semester 2) (seminar 2 hours + 1 hour tutorial)	1.0 cu
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Year 2

Composition Component (as above)	1.5 cu
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Elective (1 1/2 hours seminar)	0.5 cu
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Portfolio Preparation Tutorial (follow-up of analysis - orchestration + 1 hour tutorial)	0.5 cu
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Assessment criteria

The marking system for each form of assessment, each course component, and for the MMus as a whole is:

Pass with distinction:	70% and above
Pass:	50% - 69%
Fail:	Below 50%

d) Examinations

All Academy assessment and examination procedures are subject to the regulations set out in collaboration with the University of London. In addition there are regulations and procedures particular to the MMus (London) course.

Minimum Pass Requirements for the MMus (London) Course

There are six components to the Course. MMus (London) students have to pass each component (obtaining a minimum mark of 50%), though the examination board has the discretionary power to condone marginal failure, allowing for some compensation between components. Students will not normally be allowed to fail more than one component. Also, barring exceptional circumstances, failure would not be condoned in the second-year performance component.

Progression into the Second Year

Students need to pass the three components of the first year in order to proceed to the second year of the course. The examination board has the discretionary power to condone marginal failure on the academic side, with the proviso that such failure needs to be balanced by corresponding success in the second year if the student is to pass the degree as a whole. Barring exceptional circumstances, students cannot progress if they fail the first-year performance component.

The Academy welcomes enquiries from professional musicians wishing to pursue a short-term course of professional development in appropriate subjects. Details from the Registry.



Details of Entry

Entrance Qualifications

Undergraduate (BMus)

Age: 17 at the time of registration (but see below - Special Admissions).

Entrance standards: evidence of professional performing potential in Principal study, sound general musicianship and a good aural response. There is no formal minimum standard in keyboard skills, but a Grade 5 minimum standard of the Associated Board is desirable in piano where keyboard is not the Principal study, to enable students to improve their general musicianship.

Academic qualifications: normally at least two A-level passes including:

- i) A or B grade in Music
- ii) normally B or C in at least one other A-level subject
- iii) a good pass in GCSE European language is desirable.

Scottish and Irish candidates require a B-grade and at least four C-grade passes in Highers and the Leaving Certificate respectively.

Special Admissions: sympathetic consideration is given to:

- i) those below the normal minimum age (but not below 16)
- ii) other gifted candidates who lack the normal minimum academic qualifications

Other Qualifications:

- i) the University of London's 'double' A-levels in Music will satisfy the two A-levels requirement
- ii) Grade 8 passes of the Associated Board in a practical study and theory are accepted as the equivalent of one A-level pass in Music
- iii) a pass at AS-level counts as a half A-level.

Overseas candidates: these candidates may

verify the acceptability of their qualifications with the Registrar, but should remit copies of official transcripts or certificates with their application forms. If subsequently offered a place, candidates must send original documentation to the Registry.

Postgraduate (Postgraduate Performance Course and MMus Performance and Composition)

Age: normally 21 by 31st December in the year of entry.

Entrance standards: at least equivalent to a recognised music diploma in the Principal study.

Academic qualifications: candidates should normally be completing or have completed a full-time (undergraduate) course of musical study. Candidates for the MMus must possess a good honours degree, normally in Music.

The Academy does not discriminate against students on grounds of age, sex, ethnicity, religion, etc. It does, however, judge applicants critically on their personal suitability for a course of study according to ability and their potential to develop into professional musicians.

English for musicians

Those accepting a place at the Academy from a country where English is not a first language, are required to demonstrate their language proficiency. The Academy has adopted the International English Language Testing System (IELTS) and students are required to take this examination, in their own country, soon after accepting a place at the Academy.

Students will also be required to attend a three-week preliminary course immediately preceding their first term at the Academy, as well as regular classes during term time. An extra fee, in addition to the general tuition fee, will be payable. Full details are issued by the Registrar to those accepting an Academy place.

Entrance Procedures

The main auditions for entry to the BMus (London), Postgraduate Performance and MMus (London) Composition Courses in September 1998 will be at the Academy mainly in the week beginning 8th December 1997. However, in a number of cases auditions may take place in the preceding week or in November. Auditions for the MMus (London) Performance Course will be in January/February 1998.

Auditions may last up to a full day; candidates are therefore advised to make appropriate arrangements.

Applications for admission, on the official entry form, together with the audition fee of £45 for those auditioning in London (£110 sterling for North American candidates - see page 46) must reach the Registrar no later than 6th October 1997 (9th January 1998 for conductors). **If the applicant is deemed unsuitable for the Entrance Audition the application fee will be refunded** (half the fee for all composers). Those who wish to be considered after 6th October should send a curriculum vitae to the Registrar; an additional late fee of £10 is payable by those subsequently called for audition. Students who apply but subsequently withdraw before attending the audition will not be entitled to a refund.

Please note that the three-year BMus Course (Code W302) offered by the Music Department at King's College London must be separately applied for via the UCAS system.

Audition Requirements

Principal Study

Auditions will be approximately 20 minutes in duration (up to 30 minutes for postgraduates according to the subject). Technical work (scales, arpeggios, etc) may be required of all instrumentalists. Sight

reading will be given for all candidates ('prepared study' for violinists, singers and organists). An accompanist will be available, but candidates are strongly advised to bring their own.

Violin: undergraduates - normally the first movement with cadenza of a concerto by Haydn or Mozart, a contrasting piece, all scales and arpeggios and three each of 3rds, 6ths and octaves (candidates' choice);

postgraduates - the first movement of a major concerto written after 1800, a contrasting piece and technical work.

A 'prepared study' test will also be sent to all candidates in advance.

Viola and Cello: the first movement of a major concerto, a contrasting piece and technical work. Technical requirements are as for Grade 8 of the Associated Board; sight reading.

Double Bass: one piece (own choice) plus two excerpts from orchestral repertoire; sight reading.

Classical Guitar: undergraduates should present three pieces and postgraduates four pieces from (i) a contrapuntal work written between c.1550-1750 (ii) a movement in sonata form (iii) a theme with variations (iv) a dance movement (v) a work, or movement(s), written after 1750.

Harp: two contrasting pieces, one of which must be from the twentieth century, plus a study; details of scales and arpeggios from the Registrar.

Woodwind: the first movement of a major work and a contrasting piece.

Brass: a free-choice programme; one or two of the works should be an original composition for the instrument.

Timpani and Percussion: detailed audition requirements may be obtained from the Registrar.

Singing: a free-choice programme, sung from memory, reflecting contrasts of style, period

and language (two or three should be offered). At least one song/aria must be in a language foreign to the candidate. Candidates for the Opera or Concert Courses (advanced specialisms) should include two contrasted songs/arias appropriate to their preferred specialism. Candidates must perform a 'quick study' provided on the day.

Musical Theatre: applicants should contact the Vocal Faculty office separately for details of audition dates and requirements.

Piano: a programme consisting of two or three pieces contrasting in period, character and style.

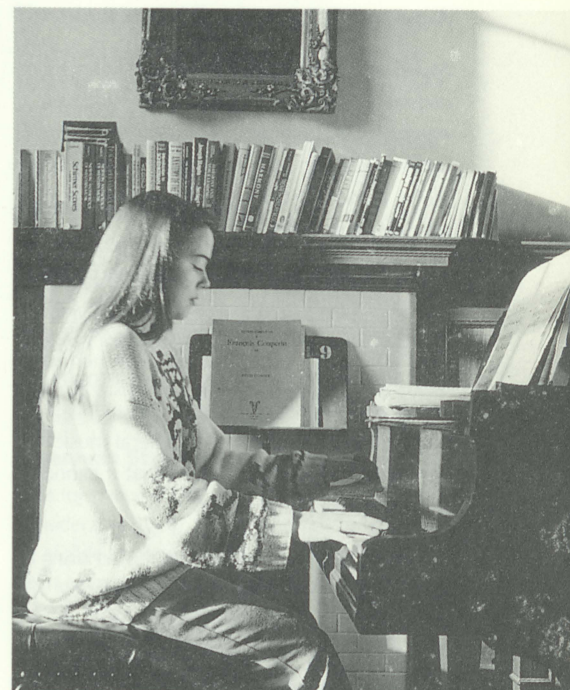
Piano accompaniment: accompanists must bring their own soloist(s), and present a contrasted programme of songs and/or instrumental works. A short, technically demanding solo work should also be presented. Some tests of musicianship/keyboard skills may be given.

Répétiteur: répétiteurs should coach their singers in two contrasted arias, and prepare a scene from a repertoire opera. A reasonable knowledge of at least two foreign languages is expected.

Organ: all candidates must obtain detailed audition requirements from the Registrar (for undergraduates there is also a piano requirement). A 'quick study' will be presented to candidates 10 minutes before the audition (no keyboard available for preparation of this).

Composition: undergraduates must send several examples of original work, including at least one large-scale orchestral/ensemble piece; postgraduates must send at least three pieces, including an orchestral work and another including solo voice(s) and/or chorus. All Composition candidates must send their portfolio of works to the Registrar by 17th October 1997.

Jazz: detailed audition requirements must be obtained from the Registrar. Candidates are required to demonstrate proficiency in their chosen idiom(s), including instrumental or



vocal technique, improvisation, sight reading and ability to relate to an accompanying group (provided from current students). Composers must submit a portfolio - as outlined in the previous paragraph.

Commercial Music: the curriculum is for composers who can demonstrate versatility in 'popular' and conventional styles. Candidates must submit, by 17th October 1997, a portfolio comprising a song arrangement with ensemble and a short orchestral band work to demonstrate skill in scoring.

Conducting: entrance auditions for orchestral (not choral) conductors are held in February for entry in the following September. Further information for Overseas and EU candidates is available in the section 'Candidates from overseas' (see page 46). The closing date for the receipt of applications is 9th January 1998.

Other subjects: two or three contrasting pieces should be offered, preferably works not prescribed in any current examination or college entrance-audition list.

Academic Work

Musicianship and keyboard skills tests may be required of all prospective undergraduates. Appropriate aural tests may also be administered and candidates may be asked to play a piano piece which they are asked to prepare in advance.

Written paper: all undergraduate candidates are required to take a written paper which comprises harmonisation of a simple melody, questions on a musical extract - harmony, tonality, motif, structure, style etc - as well as a short essay question of a general musical nature. The Academy regrets that it cannot issue specimen papers.

Written work: undergraduates should bring a few examples of written work (harmony exercises, history of music essays etc). Prospective MMus students are asked to submit two samples of their essay work with their application.

Candidates from overseas

All Western European candidates must attend the main auditions in November/December 1997. Other overseas students are strongly advised to do likewise (but see also below).

Candidates living in North America (Canada, USA)

All candidates from North America must attend for audition either in London in December 1997 or in early 1998 in the USA (New York). However, the auditions in the USA will not be open to composers or conductors (see below).

Candidates wishing to take their auditions in the USA must ensure that the application form is returned to the Registrar by 9th January 1998. The application fee is £110 sterling.



Candidates from Asia

All candidates living in Asian countries must attend for audition either in London in December 1997 or in early November 1997 in Tokyo, Seoul or Hong Kong (see below). However, these auditions will not be open to composers or conductors (see below).

Auditions for candidates in Asia (all courses)

Applicants from these countries should apply as follows:

Japanese Centre: apply direct to:
University Consultants, 1-2-38-402,
Sadohara-cho, Ichigaya, Shinjuku-ku, Tokyo
162, Japan.

Korean Centre: apply direct to:
c/o H.J. Ro-Shorr, 28-101 Woosung Apt.,
Chamsildong, Songpagu, Seoul, Korea.

Hong Kong Centre: apply direct to:
Attn: Miss Susanna Sze, Hong Kong Academy
for Performing Arts, 1 Gloucester Road,
Wanchai, Hong Kong (GPO Box 12288 H K)

These applications must be received in the Asian centre concerned by the date shown on the individual application form.

Cassette recordings

Cassette recordings of Principal-study performances may only be submitted by applicants living in countries other than in Western Europe, Asia or North America. Tapes must be received by 31st October

1997 and **must** be authenticated by a person in authority. **Unauthenticated recordings will be returned.**

Candidates who are offered a place on the evidence of a tape recording must attend a confirmatory audition in the first week of the academic year. If the audition is not satisfactory, these students may continue to the end of the first semester (January/February of the following year); tuition fees for the second semester will then be refunded (assuming they have been fully paid for the year).

Composers

Composers must submit a varied portfolio of their work by 17th October 1997. Applicants not deemed suitable for further consideration will be refunded half the application fee.

Conductors

(UK auditions only)

The closing date for applicants is 9th January 1998. Overseas or EU candidates may, if they wish, submit a video recording of their orchestral (not choral) conducting which will be regarded as a preliminary assessment. Candidates deemed suitable to proceed to a full audition will be required to attend the February 1998 auditions at the Academy: those considered unsuitable will be refunded half the application fee. Video tapes must be received by 9th January 1998.

Tuition Fees

Fees for full-time courses for 1998-9 have not yet been fully determined. As a guide, inclusive fees for 1997-8 are as follows:

Home and EU students:

BMus:	£1,600
Postgraduate Performance Course:	£3,600
MMus:	£4,000

Overseas (non-EU) students:

BMus (except Vocal Studies):	£9,700
Postgraduate Performance Course: (except Vocal Studies)	£9,400
Vocal studies only:	£11,000
MMus (except Composition):	£9,700
MMus (Composition only):	£9,400
MMus (Vocal Studies):	£11,000

Students from the Channel Isles and Isle of Man must check with their local education authorities as to the level of fee support they will receive, since they will be charged at the Overseas Students rate.

Students recruited from Japan, Korea and Hong Kong, who attend auditions organised by the Academy's local agents, will pay higher charges in Year 1 in order to cover the Academy's overall running costs.

Other Fees

Application Fee:	£45
Late Application Fee (UK auditions: in addition to the above):	£10
Application Fee for US audition: (sterling)	£110
Application Fee for Japan, Korea and Hong Kong: varies according to country. Please refer to local audition co-ordinator.	

Local Authority Awards and Grants

Students resident in the United Kingdom are normally eligible for an award from their Local Education Authority for the BMus Course. Discretionary awards may be available for the Postgraduate Performance and MMus Courses. Such awards cover fees and may include a contribution towards maintenance. It is essential to apply to the local authority as early as

possible following acceptance by the Academy.

EU Students: BMus Course

The British Government accepts responsibility for the payment of EU students' fees for the BMus Course, provided that such students satisfy the normal requirements (as for British students). EU students therefore normally qualify for support provided that they have not previously followed a course of full-time higher education in an EU country.

Payment of Tuition Fees

In accordance with the undertaking required from students when accepting places at the Academy, fees for the first year of studentship for Home and EU students are payable in all circumstances. Unless the Academy has written assurance from the student's Local Education Authority or from EU Authorities in England that they will be paying fees on behalf of the student, or that they will be met by other bodies such as charitable trusts, the first year's fees for **UK/EU undergraduate students** are due by 1st September prior to the start of the academic year. Non-payment by the due date will mean that the student's place cannot be guaranteed. **UK/EU postgraduate students** will be asked to pay in **advance** a deposit of 15% of the full year's tuition fee by 8th April 1998.

In accordance with the undertaking required from students when accepting places at the Academy, fees for each year of studentship for **overseas students** are payable in **advance**, and a deposit of 25% of the full year's tuition fee is required by 8th April 1998, the balance to be paid before 1st September 1998. Non-payment will mean that the student's place cannot be guaranteed. In cases of extreme financial hardship a student may apply in writing, with full details, to the Director of Finance and Personnel by 1st August 1998.

Bursary Applications

Bursary applications must be lodged by 2nd February 1998 (application forms are available from the Registrar). Bursary funds are limited, and assistance is more readily available to postgraduate students. Students in receipt of bursaries are likely to be required to contribute to the work of the Academy: details of such work will be notified to students before the academic year begins.

Termination of Studentship

Where a student withdraws from studentship, after the completion of the first two terms, one clear term's notice of intention is required. Failing this the Academy will charge one term's fee in lieu of notice.

Certification of Fees

All new students (other than those who have been approved for a Local Authority or EU award), when accepting a place at the Academy, must produce a written assurance, certified by an authoritative person such as a bank manager, that the student has financial resources to cover the fees for the entire course.

Overseas Students

Fees for overseas students (except EU) are considerably higher than for home students. To be eligible for home rates a student must have been *ordinarily* resident in the United Kingdom for a minimum of three years prior to 1st September of the year in which the course commences. Foreign (non-EU) nationals do not qualify for UK/EU status through residence in an EU country except the UK. However, students of the European Economic Area (EEA): Norway, Iceland and Lichtenstein who are ordinarily resident in an EEA country may claim home fee status if they are EU nationals or have parents who are EU nationals. Students will be asked to indicate their fee status (in the appropriate box) on the application form. If offered a place, students will be told of the conditions on which the offer is made, including the Academy's opinion of their fee status. In cases of doubt or potential disagreement the Registrar should be informed immediately. The Academy reserves the right to withdraw an offer if the perceived conditions of an offer subsequently prove to be incorrect. Arrangements to obtain a visa to study at the Academy must be made in good time. The Registrar can write a letter of support if names and addresses of Embassy representatives are supplied.

USA Students

The Academy is designated as an eligible institution for American students to apply for a Guaranteed Student Loan (GSL) or for deferment of payment on an existing GSL account. The Academy's 'School Code Number' is 011764. The Registrar can supply further information concerning the GSL programme.

Support Groups

The RAM Foundation actively administers the funds for student bursaries and scholarships. These funds have been substantially provided over the years by public subscription and private donation.

Chairman: The Lord Armstrong of Ilminster GCB, CVO, MA, Hon FRAM

The Committee of Development comprises Mr George Nissen CBE (*Chairman*), Mr Stephen Beharell, Mr David Brewer, Mr Sam Gordon Clark, Mrs Nicky Oppenheimer, Mr John Reizenstein and Mr David Scroggie, and works closely with the Development Office to seek recurrent funds to help underwrite the Academy's educational plans - including sponsorship for musical events and new courses, endowments for major teaching posts and finance for all aspects of student welfare and recreation. The Development Office also promotes the Academy both in Britain and abroad, publishes the *Diary of Events* and regular Newsletters and co-ordinates all fund-raising events.

Director of Development: Peter Shellard BA, Hon FRAM

The RAM Guild, founded in 1988, draws its members from the Fellows, Honorary Fellows and Honorary Members of the Academy. Like the *Friends*, it supports student performances and activities and has its own special events and receptions.

Chairman: Norman Tattersall FRAM

The Friends of RAM aim to involve interested members of the public in the Academy's musical and social life. There are over 500 supporters who have benefited by attending special events, receptions and parties while helping the Academy in its life and work. Those interested should apply to the Membership Secretary (tel: 0171-873 7333).

Chairman: David Elyan

The RAM Club, founded in 1889, promotes social activities among those who were former students of the Academy. There are 1600 members. Meetings - social and musical - are held periodically. Students are especially welcome. The Club affords members opportunities to meet professors and other Club members on a social level, as well as to attend courses given by international artists. Further particulars may be obtained from the Honorary Secretary, at the Academy.

President: Frank Wibaut Hon RAM

Board of Directors and Governing Body

President

to be appointed

Vice-Presidents

Sir David Lumsden MA, DPhil, Hon RAM,
Hon FRCO

Ursula Vaughan Williams Hon FRAM

Directors and Members of the Governing Body

Guy Whalley MA, Hon FRAM (*Chairman*)

The Lord Armstrong of Ilminster GCB,
CVO, MA, Hon FRAM

Sir Rodric Braithwaite KCMG, GCMG, Hon
FRAM

The Hon Mr Justice Carnwath CVO, Hon
FRAM

Sam Gordon Clark Hon FRAM

Sir Hugh Cubitt CBE, JP, DL, FRICS, Hon
FRAM

Peter Hemmings MA, LLD, Hon FRAM,
FRSAMD

Michael R Hoare Hon FRAM (*Hon
Treasurer*)

Professor Barry Ife BA, PhD, ALCM, FKC

The Rt Hon Lord Lloyd of Berwick PC,
Hon FRAM

Dr Donald Mitchell MA, PhD, Hon Duniv
(York), Hon RAM

George Nissen CBE, MA, Hon FRAM

Robert Ogden FCA, Hon FRAM

John Reizenstein Hon FRAM

Sir James Spooner

Andrew Stewart-Roberts MA, Hon FRAM

Representatives to the Governing Body

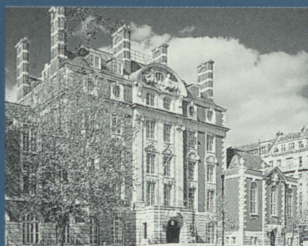
Two Professorial Staff Representatives

Two Student Representatives

One Administrative Staff Representative



**Royal
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of
Music**



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